

U&lc

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UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY THE INTERNATIONAL TYPEFACE CORPORATION, VOLUME TWO, NUMBER FOUR 1975

In This Issue:

ITC Competition

The results are in from our first annual Upper and Lower Case International Typographics Competition — initiated to attract examples of typographic excellence in which ITC typefaces were utilized.

Copyrights, Typefaces & You

Congress is now considering a major revision of the copyright law. The editorial explores the new ethical climate it will bring about such as become the law and exactly what it would mean to the world of typefaces and to you.

Happy Holidays 1976

‘Silence has nothing reply to folly.’ This ancient Arabic proverb has nothing whatever to do with the above title — being nothing more than a brazen diversion to cover our late appearance with the season’s greetings.

Deidi’s Walls

Deidi Von Schawen is a talented graphic designer/photographer whose dazzling photographic display of exceptional walls are soon to be seen the world over in her forthcoming book.

Ms. Susie and Dorothy Yule

According to Webster, *yule* is an exclamation expressive of joy at Christmastime; according to U&lc, it’s the surname of identical twin sisters whose artistry brings joy the year round.

A Christmas Feast

Now who in the world would think of contributing an article to this publication of a 3-colored Italian Christmas feast — in glorious black and white? Mo Lebowitz, that’s who! For a delicious sampling of his unique wit, we heartily recommend that you put on your bib, get out your Pantone book, and join us in a delightful Lebowitz Christmas feast.

Ampersands

Last issue, we introduced a new feature of famous ampersands, illustrated with commentary by Jerome Snyder. The man’s extension of a good idea seems virtually limitless — so here again, eight additional fantastic ampersands.

Something from Everybody for U&lc

We really started something when we casually suggested that those who liked us (and those who didn’t) might drop us a line or two if it pleased them. Well, we asked for it and we got it — with illustrations thrown in for good measure.

Something for Everybody from U&lc

A regular feature of titillating trivia that also conveys practical knowledge, cements arguments, comments on the oddities of life, and demonstrates (sometimes) universal truths.

French Postcards

If you’re thinking the above is a put-on, and we’re only going to con you with vicarious thoughts of Montmartre, you’re wrong. So let your sexual fantasies run amok, skip quickly past the earlier pages, and — oh well, let Herb Lubalin tell you all about it. He was there.

What’s New From ITC?

ITC Bookman in four weights (Light, Medium, Demi, and Bold) are the new typefaces from ITC which licensed subscribers are authorized to reproduce, manufacture, and offer for sale.

Crossword Puzzle

Gertrude Snyder, like her spouse Jerome, has a very fertile mind. In this instance, she’s turned it to a crossword puzzle — but with an added catch. Whether or not you’re a crossword freak, we think you’ll find Gertrude’s puzzle a real typographic challenge.



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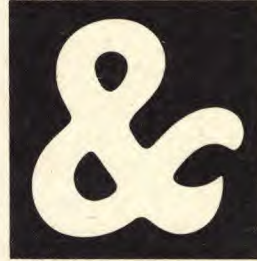
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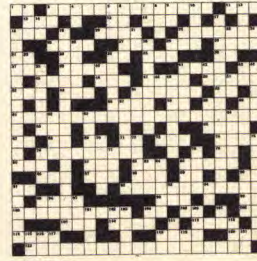
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PRESENTING THE WINNERS OF THE FIRST ANNUAL UPPER & LOWER CASE INTERNATIONAL TYPOGRAPHICS COMPETITION

We are pleased to report that our first annual competition — initiated to attract examples of typographic excellence in which ITC typefaces were utilized — has met with a reader response far exceeding even the outside hopes of our editors.

More than 1000 entries were submitted, with a gratifyingly high number of pieces superior in quality and imagination.

Although Price, Waterhouse wasn’t engaged, in this instance, to vouch for the sanctity of the sealed envelope containing names of the winners, no other stone was left unturned by the U&lc staff to insure a competition that would be at once without favoritism and completely above reproach.

The jury, which judged each and every entry, reads like a virtual “Who’s Who” in the graphics design field. The jurors were such prominent leaders in the field as Lou Dorfsman, Ruth Ansel, Gene Federico, Milton Glaser, Gennaro Andreozzi, and George Lois.



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Editorial:

Copyrights, Typefaces & You

Where are we now?

Congress is now considering a major revision of the copyright law. This could include provisions for copyrighting new typeface designs. In recent hearings the pros and cons of such protection have been presented to a Subcommittee of the House Committee on the Judiciary by Ms. Barbara Ringer, the Register of Copyrights, and by proponents and opponents of such legislation from the typographic industry as well as representatives of publishers, designers and other interested parties.

Where are we heading?

The tone of the recent hearings is most encouraging. A new copyright law may include protection for new typeface designs coupled with safeguards for the several interests concerned about the side effects of such protection. We believe that the great interest shown by thousands of people concerned with this important issue helped create a climate contributing to such an outcome.

Pros and cons

The arguments for and against amending H.R. 2223 to protect new typeface designs were summarized by Ms. Ringer as follows:

"Proponents of typeface design protection argued that new photocomposition techniques have made unauthorized copying of typefaces an urgent problem, that original designs for fonts of type are the 'writings of an author' in both the constitutional and the statutory sense, that no case law in any field rules out their copyrightability, that registration for typeface designs would impose no burden on authors and reprinters, and that both Titles I and II of the revision bill should be amended to make clear that typeface designs can be considered 'original' and that fonts of type are 'useful articles.' They also recommended that the term of protection under the design bill be extended for 15 years, to conform with international standards.

"Opponents argued that neither Title I nor Title II of the bill as drafted protects typeface designs; they opposed any amendment of Title I to bring typeface designs within the scope of traditional copyright protection, and they stated that Title II would be inappropriate without 'very extensive amendment including mandatory licensing at reasonable rates.' They argued that the issue is not one of 'typeface piracy,' but of creating exclusive rights for a few big manufacturers, who would use them to enforce tying arrangements between their machines and fonts. Concern was expressed by a rep-

resentative of magazine publishers lest recognition of exclusive rights might lead to suits to enjoin publication of printed matter. Representatives of typographers and the American Institute of Graphic Arts expressed concern about the danger of excessive protection that would foreclose the use of certain typefaces."

Recommendations

The Register of Copyrights recommended that protection with safeguards be written into the bill and advised that under the present law registration should only be made on the basis of a clear-cut judicial decision which may be forthcoming. However, she advocated protection under Title II of the bill and advised that the various positions might be accommodated if:

"[a] liability were clearly restricted to the unauthorized duplication of the design in the manufacture of fonts, matrixes, etc., and if printers, authors, publishers, etc., were clearly freed from any risk of liability; and...

[b] a compulsory licensing system were established under Title II, allowing anyone to manufacture a font, etc., reproducing a protected typeface design on payment of a reasonable fee.

"This proposal would obviously require careful elaboration as to content, form, and procedure. However, the Copyright Office considers this the best hope of resolving an important and difficult problem, and would do its best to contribute to a productive result."

She further recommended that protection be for five years with two five-year renewals, thus putting the new law in agreement with the provisions of the 1973 Vienna Typeface Convention.

What all this means to you

When such a bill becomes law, it will promote an ethical climate as well as typeface and typographic quality, quantity, and availability. The effect on costs, to all concerned, will be literally negligible.

Ethically, it will make possible a royalty structure that will properly reward the talent and labor of the creator of new typefaces, and it will make it economically possible for manufacturers to develop and promote such new faces as may be considered useful and desirable for contemporary needs.

In today's photo/electronic typesetting era, the designer of a new typeface has his income limited since each font is normally sold only once to a customer. There are rarely replacement orders as is necessary with metal type or matrices. The designer, therefore, needs a broader market than ever before to replace the repeat markets of yesterday if he is to be encouraged to continue to practice his creative craft. The new copy-

right law would assure the designer of such an environment, one also in which royalties would be earned by the popularity of the design. Best sellers, with type as with books, would earn the most royalties especially if there is no unauthorized duplication.

The quality of typeface designs should rise as the best talents, many now avoiding this field, are attracted to it by copyright protection and a fair royalty structure.

The quantity of new designs, subject to the needs and demands of the market, should more easily and promptly meet the market demand as the economic hazards of marketing new typefaces are reduced by copyright protection.

The availability of the new faces all over the world and across the spectrum of machines and materials will be potentially universal. And, with manufacturers no longer deterred by fear of unauthorized copying, more fonts will reach the market more rapidly than is now possible.

The cost of these gains to the manufacturer, designer, type shop, and material supplier or ultimate customer is literally negligible, especially considering that typeface film fonts today cost a fraction of what the same typeface would cost if made for metal typesetting, and further, considering that a machine owner usually purchases a particular film font only once.

The prices for film fonts will be competitive under any mandatory licensing provisions of the proposed copyright laws because manufacturers will be required to make all copyrighted typefaces licensable to each other. It is our belief that the principles of price competition will prevail in this field as they always have in every other industry and the prices for film fonts will be kept in line.

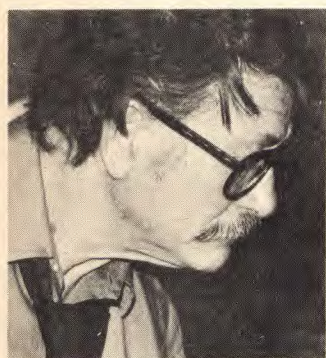
The only manufacturers who stand to lose under the new copyright law are those that choose to wait until others have invested time, money, and effort and then, as in the past, make unauthorized copies of the work product of other manufacturers and offer such copies at lower prices than can be offered by the original developer.

And finally, the acid truth. The incredible fact is that the purchase of a copyrighted typeface film font, which may include such items as a designer's royalty fee, development costs, and marketing overhead, might not add one full cent to the cost of any single job in the course of just one year of the font's normal use!

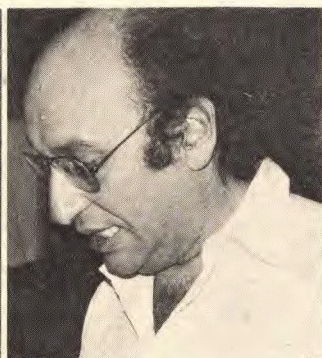
Conclusion

Passage of the copyright bill with new typeface design coverage may be in sight. If it includes the safeguards called for by the Register of Copyrights, it promises a bright future for all concerned with typographic ethics and quality. U&Ic will keep you informed as this bill moves through Congress.

**PRESENTING
THE WINNERS
OF THE FIRST
ANNUAL UPPER
& LOWER CASE
INTERNATIONAL
TYPOGRAPHICS
COMPETITION**



Lou Dorfsman



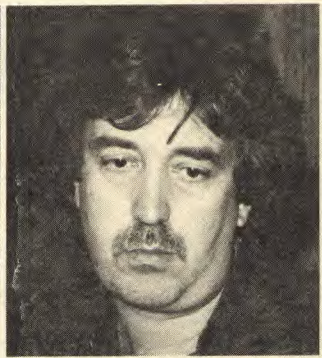
Milton Glaser



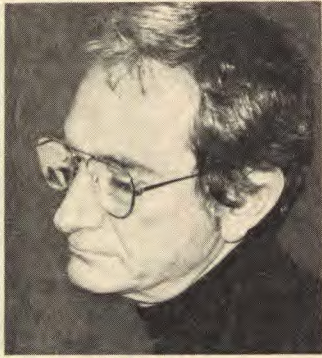
Ruth Ansel



George Lois



Gennaro Andreozzi



Gene Federico

PHOTOGRAPHS BY KATHLEEN BENVENISTE

For those who, for one reason or another, may not be as familiar with these names as those in the trade who have long considered them (as is said) "household words," a brief note on each may be in order:

Lou Dorfsman probably holds some sort of unofficial record with his year in-year out of garnering of Art Director medals, CA citations, and AIGA awards. As VP of Advertising and Design for the CBS Broadcast Group, Dorfsman's work epitomizes the very best to be found in the area of corporate design.

Milton Glaser has been largely instrumental in putting graphic design on the modern art map. Glaser's interests are protean—ranging from editorial to city projects to museums and you name it. Among his many accomplishments, he is design director for **New York Magazine** and **The Village Voice** and, with Seymour Chwast, initiated what has come to be known as the "Push Pin" style.

Ruth Ansel, the lone woman juror, is that "rara avis" of her profession—an art director of the first class in the specialized field of newspapers. Readers of the **New York Times** Sunday magazine section, of which she is art director, have seen her impeccable design accomplishments.

George Lois is Chairman of Lois Holland Callaway, the second agency to share his well-known Greek name. This much lauded art director is a controversial, dynamic, enterprising talent who is never afraid to say what he thinks—and never afraid to think. From "I don't hab a code?" to "Launch a Cutty" (Sark), his advertising campaigns dare not only to be different but to rate among the very finest.

Gennaro Andreozzi is a shining example of art director turned film director. Head of his own film company, Gennaro Andreozzi, Inc. he was in the forefront of the creative revolution in advertising and design, and produces commercials and industrials for clients like Guerlain who appreciate the award-winning style and freshness of the "Andreozzi touch."

Gene Federico, last but far from least, is hands-down

first choice for art director's art director. Whether for **Corn Silk**, **The New Yorker**, **Elizabeth Arden**, or **Steinway**, Gene has established Lord Geller Federico as an agency devoted to the taste and distinction that makes art direction a true art.

So much for the jurors. Now, on to the winners—of which there are twelve who were chosen unanimously. Another twenty-four were chosen by a majority. There are no best-of-category or best-of-show selections. All pieces shown are considered by the judges to be of outstanding quality and will subsequently be put together as a traveling show available on loan throughout the world.

It is interesting to note that, out of all the selected entries, only five were submitted from New York (winners hailing from such diverse corners of the globe as Solna, Sweden; Sunnyvale, California; Frankfurt, West Germany; and Hookstown, Pennsylvania). Inasmuch as only two of the New York entries were unanimous winners, it would seem to bear out the old adage: "You're never a hero in your own home town."

The designs submitted speak eloquently for themselves. But, a final word:

With "anything goes" now in film and electronic typography—with minus leading and minus word and letter-spacing as easy to accomplish as pushing one key on a keyboard—it's a whole new ball game for today's designer, requiring an intensified blend of imagination and restraint and a keener eye than ever for the typographic nuance. The pieces shown here demonstrate how very well the typefaces and the new typographic systems can be used to produce typographics possessing an optimum blend of creativity and craftsmanship.

Speaking for the jurors, Lou Dorfsman puts it this way: "Typography in the hands of inventive designers—known or unknown—proves once again to be the startling illustrative medium it can be. The designers whose good work we viewed could have done well in any typeface. The well-structured ITC typefaces, however, generally offered additional opportunities to perceptive designers to excel."

And excel they have.
See for yourself.

PRESENTING THE WINNERS OF THE FIRST ANNUAL UPPER & LOWER CASE INTERNATIONAL TYPOGRAPHICS COMPETITION

1
Designer: Torbjörn Lenskog, Solna, Sweden
Client: Typografen AB
Typeface: Korinna
Typographer: Typografen AB

Torbjörn Lenskog
Lenskog & Co. Advertising Agency was founded three years ago. It is a 12-person agency and already among the top ten in Sweden, with its highly creative profile. Clients, the oldest of which is Typografen AB, range from heavy industrial companies to fast-moving consumer goods. Prior to establishing the agency, Mr. Lenskog worked as an advertising consultant and art director.

2
Designer: Christof Gassner, Frankfurt, West Germany
Client: Deutsche Letraset GmbH
Typeface: Fat Face, Avant Garde Gothic

Christof Gassner
Born in 1941 in Zurich, where he studied "Swiss" graphic design at the Kunstgewerbeschule. Upon graduation he went to Germany to discover, to his amazement, that there were other typefaces than "Helvetica." Later he set up his own graphic design studio in Frankfurt, dealing mainly with typography and typographical illustrations. He has designed several new typefaces: Vexier, for Letraset, and Knirsch and Leopard for Berthold Fototypes.

3
Designer: Joseph Scorsone, Philadelphia, Pa.
Client: Temple University
Typeface: Avant Garde Gothic X-Light
Typographer: The Composing Room, Inc.

Joseph Scorsone
An Assistant Professor at Temple University, Tyler School of Art, where he teaches graphic design and typography. He is also a freelance designer working mainly in book and poster design. His work has been shown in the leading design publications here and abroad. BFA from the State University of New York and MFA from the University of Illinois.

4
Designer: Larry Bender/Mark Wallin, Sunnyvale, California
Client: Micro Mask, Inc.
Typeface: Serif Gothic
Typographer: Atherton's Advertising Typographer

Larry Bender/Mark Wallin
Mr. Bender formed Lawrence Bender & Associates in Palo Alto in 1970. He had previously attended Art Center, worked at Carson/Roberts and with J. Chris Smith in Los Angeles, and also art-directed at Fairchild Semi-conductor. He teaches Advertising Design at Foothill College. Mark Wallin joined the studio after his graduation from Art Center in 1974.

5
Designer: Gus Carlgren, Hookstown, Pennsylvania
Client: Experimental
Typeface: Avant Garde Gothic Medium

Gus Carlgren
Largely self-taught, Mr. Carlgren is a Swedish-born American artist/designer/photographer. He is presently free-lancing out of Hookstown, Pennsylvania, having gone the corporate and agency AD route in Cleveland, Indianapolis and Pittsburgh. His career emphasis has been industrial, pharmaceutical and financial accounts, but the broad spectrum includes writing, cartooning and lettering.

6
Designer: Carol Fulton, Palo Alto, California
Client: Carol Fulton
Typeface: Avant Garde Gothic
Typographer: Frank's Type

Carol Fulton
A free-lance designer/photographer in Palo Alto since 1972, she was president of the Western Art Directors Club in 1974. Her work won six gold medals for design/photography in 1975. She was born in Toronto in 1946.

7
Designer: Joseph M. Essex, Chicago, Illinois
Client: Mas Nakagawa
Typeface: Serif Gothic

Joseph M. Essex
A designer with the Center for Communication Planning, a Division of CCA in Chicago, Mr. Essex's design career has taken him from the Richmond (Virginia) Professional Institute to Pittsburgh's WQED and then to the Design Centre where he developed graphics for television, posters, packaging, and designed logos and magazines; then on to Unimark in Chicago before joining CCA's Center for Communication Planning. He is currently involved in advertising graphics, identity programs, film, marketing and packaging programs.

8
Designer: Lawrence Miller, New York City
Client: Marketing Design Alliance
Typeface: ITC Tiffany (Alphatype modified version)

1 Mark Twain: Då jag senast var sekreterare hos en senator.

Det är en berättelse som jag skrivit för ett par år sedan. Den handlar om en sekreterare som arbetar för en senator i Washington. Berättelsen är skriven i ett mycket enkelt och tydligt språk, vilket gör den lätt att läsa för alla. Den beskriver de olika situationerna som uppstår i ett sådant arbete, från att ta emot besök till att förbereda tal. Det är en intressant insikt i hur det fungerar bakom kulisserna i en politisk institution.

2 Typografen



Typographer: Typros
Lawrence Miller
Mr. Miller is president of Marketing Design Alliance, a New York-based, small, concept-oriented, all-media design firm. He has worked for Doyle Dane Bernbach, CBS, Lippincott & Margulies, among others, and has over 50 design awards, including five gold medals, to his credit.

9
Designer: Ron Criswell, Dallas, Texas
Client: Morris Photography
Typeface: Avant Garde Gothic X-Light
Typographer: Jagggers, Chiles, Stovall Inc.

Ron Criswell
29-year-old Ron Criswell, a Dallas resident for the past ten years, has been working out of his own studio for the past three years. It is a design and illustration-oriented shop with emphasis on fun and youthful projects. Ron came up through the ranks in the Dallas market, working directly with clients and through advertising agencies.

10
Designer, client: John Langdon, Woodbury, New Jersey
Typeface: Avant Garde Gothic Medium

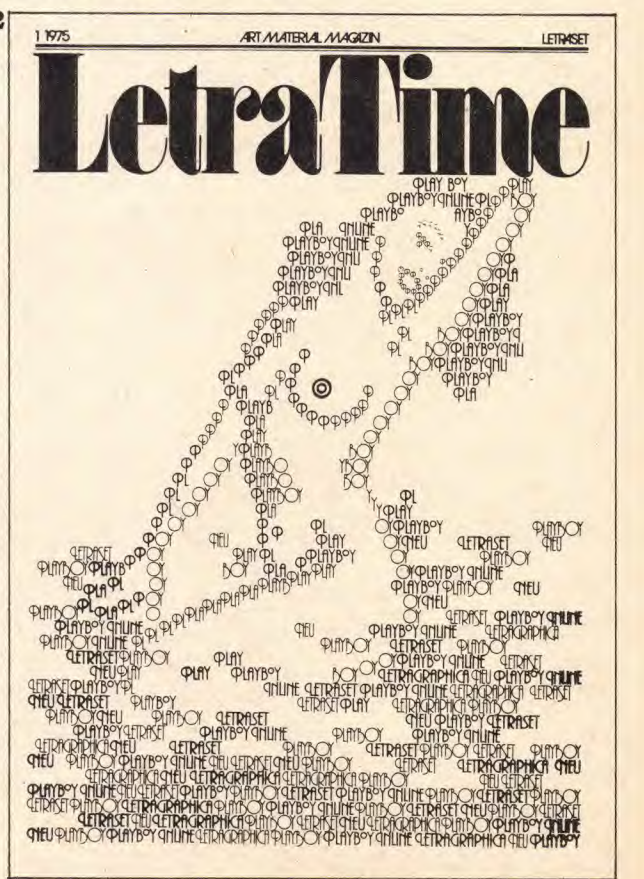
John W. Langdon
Currently dividing his time between free-lance designing and Sulpizio Associates, a Philadelphia design studio. Mr. Langdon graduated from Dickinson College, attended the Philadelphia College of Art and worked at Headliners of Philadelphia before joining Sulpizio Associates three years ago.

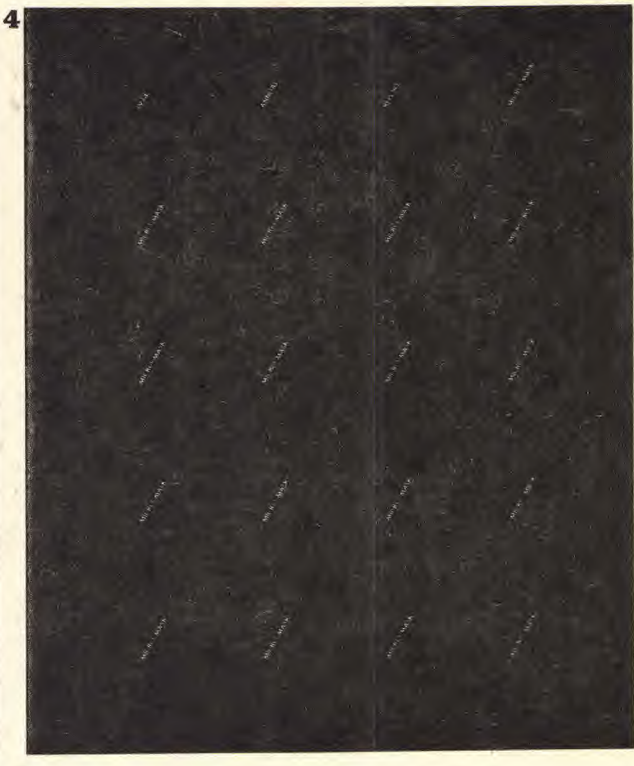
11
Designer: Rich Newman, San Francisco, California
Client: Rich Newman/Graphic Communications
Typeface: Lubalin Graph Medium

Rich Newman
Rich Newman/Graphic Communications was established in 1974 in San Francisco. Mr. Newman, 31, is a graduate of the Paier School of Art and the California Institute of the Arts/Design School. Before setting up his own design service he worked for Tepper-Steinhilber Associates and served with the Air Force Exhibit Unit.

12
Designer: Craig Bernhardt, New York City
Client: Graphics-To-Go Inc.
Typeface: Avant Garde Gothic Demi
Typographer: Franklin Photo Lettering

Craig Bernhardt
Is currently a principal of Graphics-To-Go Inc. in New York, and of Bernhardt & Fudyma, a newly-formed corporate graphics company within Graphics-To-Go. Born in 1948 in Lancaster, Pennsylvania, he studied graphics at the Tyler School of Art in Philadelphia, and the Tyler School in Rome, Italy.





8

The Time To Update Your Packaging Program

Is Now.

By Robert J. Kelsey, Packaging Consultant to the Marketing Design Alliance.

There never has been a time that is more right than now for packagers to look at their containers to look at the reasons why they are created, and to look at them with an eye to bringing both surface and structural design up to date.

Objective Reason For Change

The reason is that most packagers are being forced to make packaging changes against budget restraints for products that entice children.

Nutritional data on foods

Current product codes for supermarket products.

All the above reasons are the result of new federal regulations or industry that will surely change the surface design and even the structure of packaging forms.

Then, there are the advantages of materials and saving costs. These dictate that a packager must either switch his packaging material from a more costly one that is more plentiful or at least, get more mileage out of his present packaging type.

Even engineering considerations must now be taken into account. With equipment costs rising at the rate of from 10% to 4% per month, according to latest government figures, and with delivery times as long as a year, packagers cannot afford to run packaging which are difficult to handle on machine, and which reduce the efficiency of the total packaging system. It is possible to design packages that will both satisfy marketing demands and still run effectively in production.

Finally, with prices of raw materials on a steep increase, the packager must perform a value and marketing job on every item, preserving the advantages and recouping the cost of increasing by 100% and shipping containers.

Obviously, the need is for packaging that better serve the concepts of marketing and production needs.

For a complete report on everything all of the factors that make up a packaging program for the optimum approach that is getting increasing executive attention is being a difficult business environment.

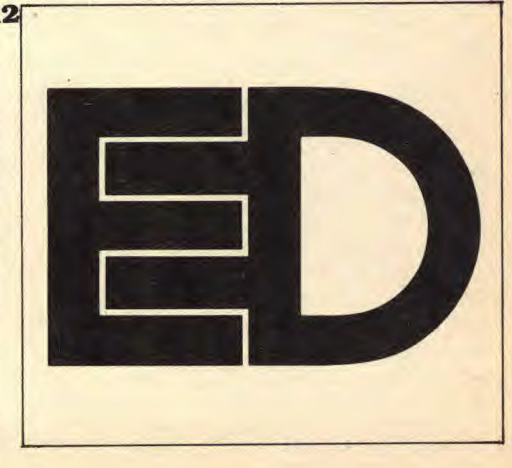
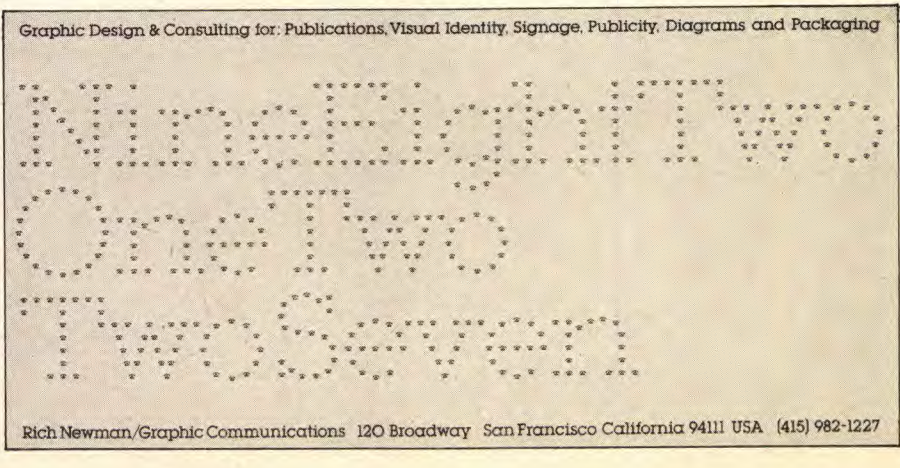
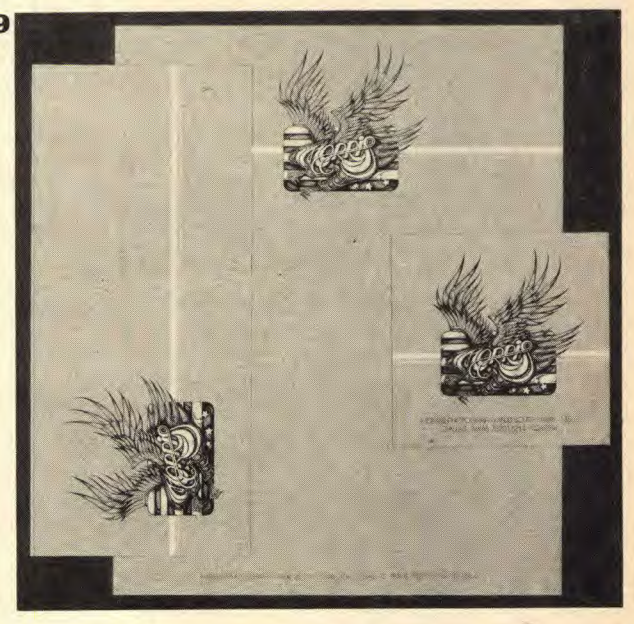
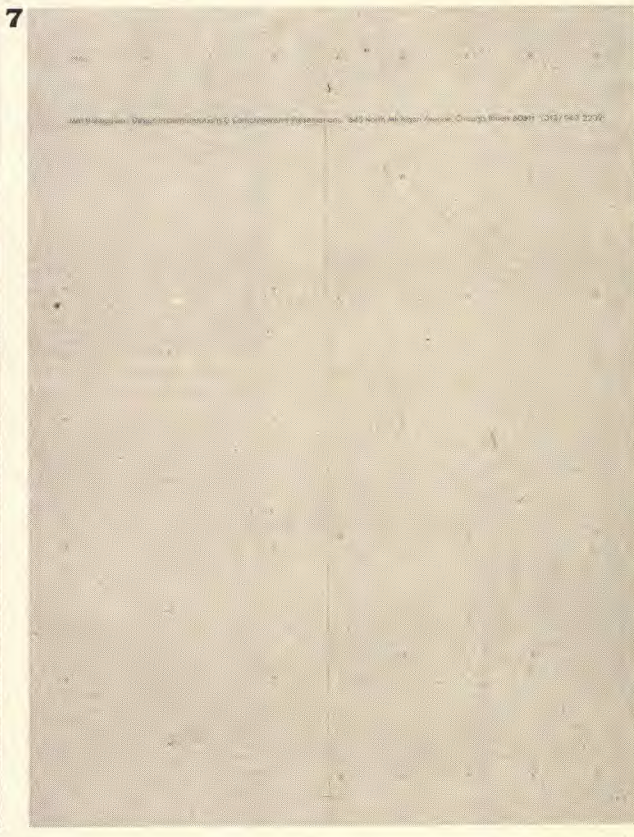
Things For You To Think About Now

To get the most out of packaging, a manufacturer should regularly perform a complete inventory of product marketing programs. Then match both the physical and psychological aspects of packages to the exact - and sometimes changing - needs they must perform for a specific product. When did you last do this?

Physical packaging factors you might consider now include such requirements for shelf-life as barriers to moisture, gas transmission and the ability of handling and storage and/or compatibility with existing or proposed automatic packaging machinery and containers in real use and dispensing.

Now, important elements of product marketing that the physical packages should consider could include their packaging operations in the hands of limited energy who can operate the machine that enable more efficiency in purchasing, control, production, warehousing, distribution and all retailing efforts aimed at getting the product to the consumer.

13





13
 Designer: Tom Fowler, Stamford, Connecticut
 Client: T.G. Publishing Co., Inc.
 Typeface: Friz Quadrata, Souvenir
 Typographer: Nortype

14
 Designer: Christof Gassner, Frankfurt, West Germany
 Client: Canton HiFi Elektronik
 Typeface: Caslon 223, Avant Garde Gothic
 Typographer: Typo Bach

15
 Designer: Ted Andresakes, New York City
 Client: WSBC-TV (CBS affiliate)
 Typeface: American Typewriter Bold Condensed, American Typewriter Medium Condensed
 Typographer: TypoGraphics Communications, Inc.

16
 Designer: Michael Lauretano, East Meredith, New York
 Client: The West Kortright Center
 Typeface: Souvenir Bold and Bold Italic
 Typographer: IGI (text)

17
 Designer: Ric Bayless, Denver, Colorado
 Client: Bayless Advertising Design
 Typeface: Souvenir, Tiffany
 Typographer: Mel's Typesetting

18
 Designer: Mamoru Shimokochi, Hollywood, California
 Client: Mamoru Shimokochi
 Typeface: Souvenir Light
 Typographer: Fotoset, Inc.

19
 Designer: Larry Bender/Mark Wallin, Palo Alto, California
 Client: Lawrence Bender & Associates
 Typeface: Serif Gothic

20
 Designer: Claude Skelton, Washington, D.C.
 Client: Wickham & Associates
 Typeface: Avant Garde Gothic X-Light, Aki Lines
 Typographer: Photo-Lettering, Inc., Typographic Service, Inc.

21
 Designer: Phillip Collier, Birmingham, Alabama
 Client: University of Alabama in Birmingham
 Typeface: Avant Garde Gothic X-Light
 Typographer: Forstall Typographers

22
 Designer: Alan Peckolick, New York City
 Client: Harmony Books
 Typeface: Tiffany Heavy
 Typographer: Lubalin, Smith, Carnase

23
 Designer: Larry Bender, Palo Alto, California
 Client: M&N Typography
 Typeface: Serif Gothic Regular
 Typographer: M&N Typography

24
 Designer: Dan Hobbs/Steve Hall, Louisville, Kentucky
 Client: Landscape Architecture Magazine
 Typeface: Souvenir

25
 Designer: Elizabeth Marschke, Louisville, Kentucky
 Client: Adpro/Typesetters
 Typeface: Avant Garde Gothic X-Light, Book Medium, Demi, Bold (all hand drawn)

26
 Designer: John Langdon, Woodbury, New Jersey
 Client: John Langdon
 Typeface: Korinna Bold

27
 Designer: Stan Malcolm, Wakefield, Massachusetts
 Client: Stan Malcolm Advertising Art
 Typeface: Avant Garde Gothic

28
 Designer: Larry Ambrosino, Schenectady, New York
 Client: Madison North
 Typeface: Avant Garde Gothic, hand modified
 Typographer: Royal Type

29
 Designer: John Langdon, Woodbury, New Jersey
 Client: Frank Duca Press
 Typeface: Avant Garde Gothic X-Light
 Typographer: John Langdon

30
 Designer: Douglas Hoppe Stone, Tustin, California
 Client: Skysailing Publications
 Typeface: Busorama, Avant Garde Gothic X-Light
 Typographer: Orange County Typesetters

31
 Designer: Ellen Shapiro, New York City
 Client: The Eugene O'Neill Theater Center
 Typeface: Serif Gothic, Souvenir
 Typographer: Cardinal; Innovative Graphics International

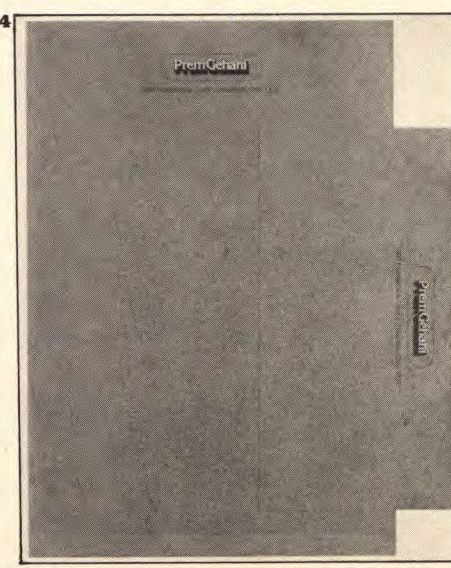
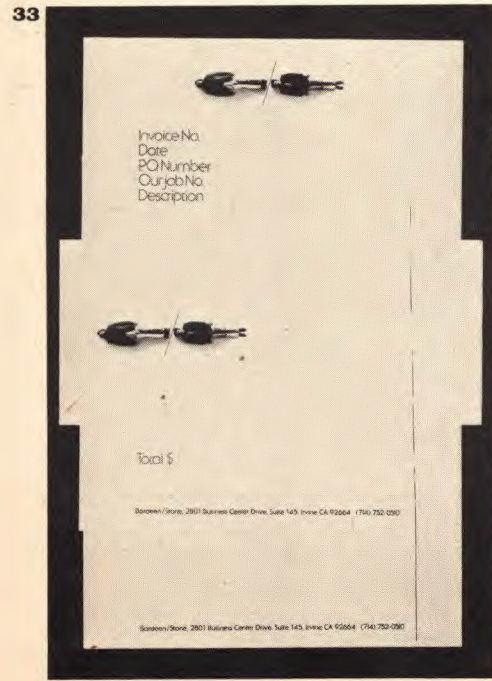
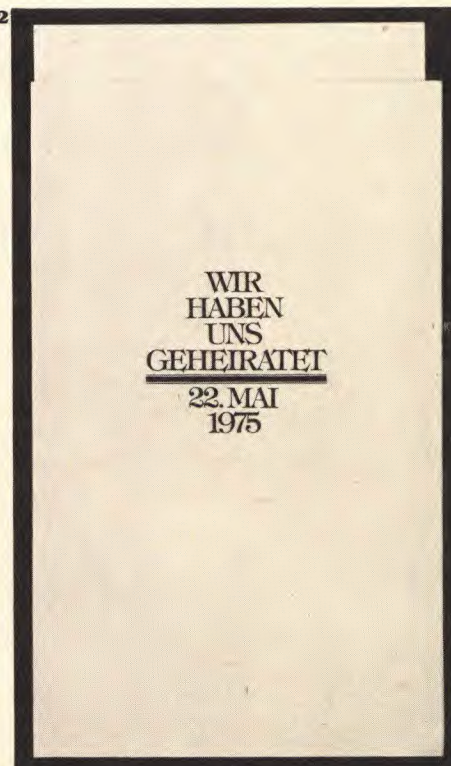
32
 Designer: Hartmut Brückner, Bremen, West Germany
 Client: Hartmut & Christel Brückner
 Typeface: Tiffany Medium
 Typographer: Headline Fotosatz

33
 Designer: Douglas Hoppe Stone, Tustin, California
 Client: Bardeen/Stone Advertising
 Typeface: Serif Gothic
 Typographer: PM Graphics

34
 Designer: Guy Salvato, Columbus, Ohio
 Client: Prem Gehani
 Typeface: Korinna, Korinna Bold Outline
 Typographer: Yaeger Typesetting

35
 Designer: Stephen Snider, Boston, Massachusetts
 Client: Harrington's Barber Shop
 Typeface: Souvenir
 Typographer: The Composing Room

36
 Designer: Alan Peckolick, New York City
 Client: Squeezit Corporation
 Typeface: Serif Gothic Regular
 Typographer: Lubalin, Smith, Carnase



Happy Holidays 1976



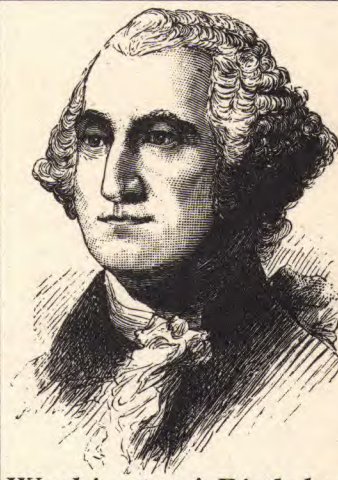
New Year's Day,
Thursday, January
1



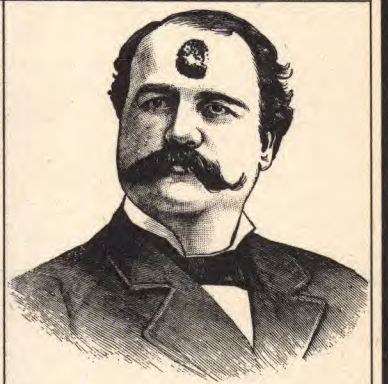
Lincoln's Birthday,
Thursday, February
12



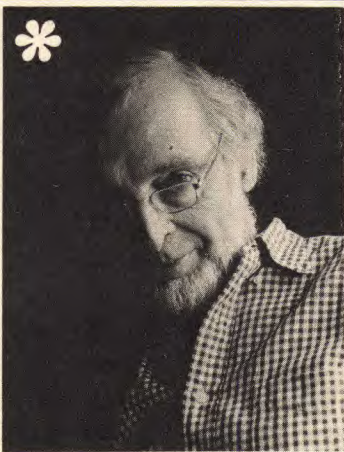
St. Valentine's Day,
Saturday, February
14



Washington's Birthday,
Monday, February
16



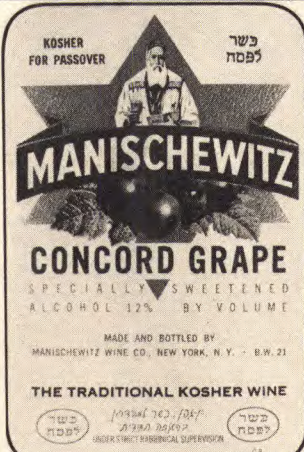
Ash Wednesday,
March
3



St. Patrick's Day,
Wednesday, March
17



Palm Sunday,
April
11



Jewish Passover,
Thursday, April
15



Good Friday,
April
16



Easter Sunday,
April
18



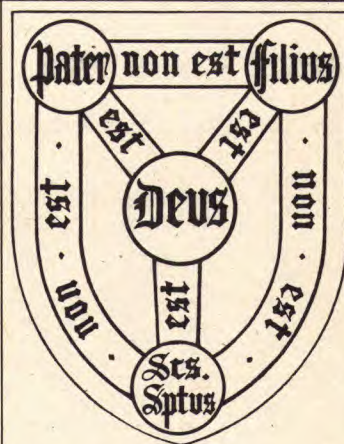
Mother's Day,
Sunday, May
9



Armed Forces Day,
Saturday, May
15



Memorial Day,
Monday, May
31

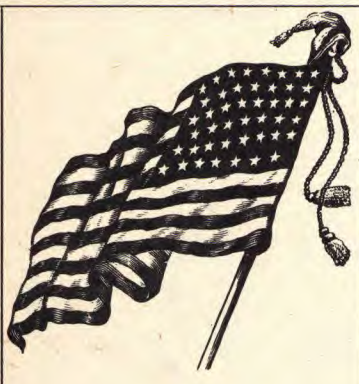


Trinity Sunday,
June
13



Children's Day,
Sunday, June
13

* In lieu of an adequate picture of St. Patrick we have substituted an inadequate picture of Herb Lubalin, whose birthday, on March 17th, is honored by a grand parade up 5th Avenue, after which, he gets appropriately bombed.



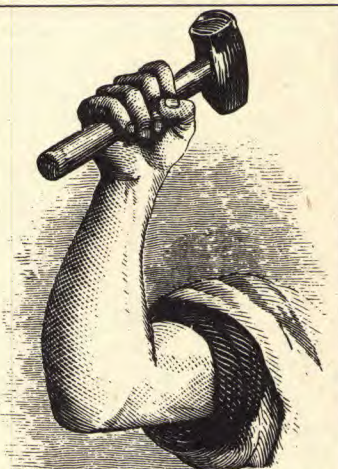
Flag Day,
Monday, June
14



Father's Day,
Sunday, June
20



Independence Day,
Sunday, July
4



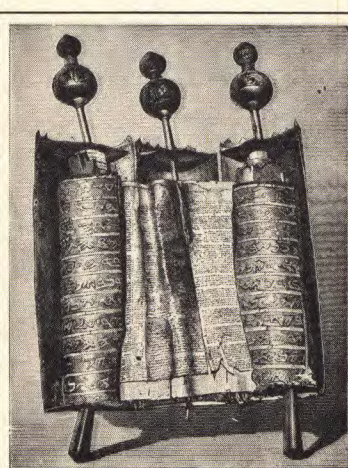
Labor Day, Monday,
September
6



Citizenship Day,
Friday, September
17



Jewish New Year,
Saturday, September
25



Yom Kippur,
Monday, October
4



Columbus Day,
Monday, October
11



United Nations Day,
Sunday, October
24



Veterans Day,
Monday, October
25



Halloween,
Sunday, October
31



Election Day,
Tuesday, November
2



Thanksgiving Day,
Thursday, November
25

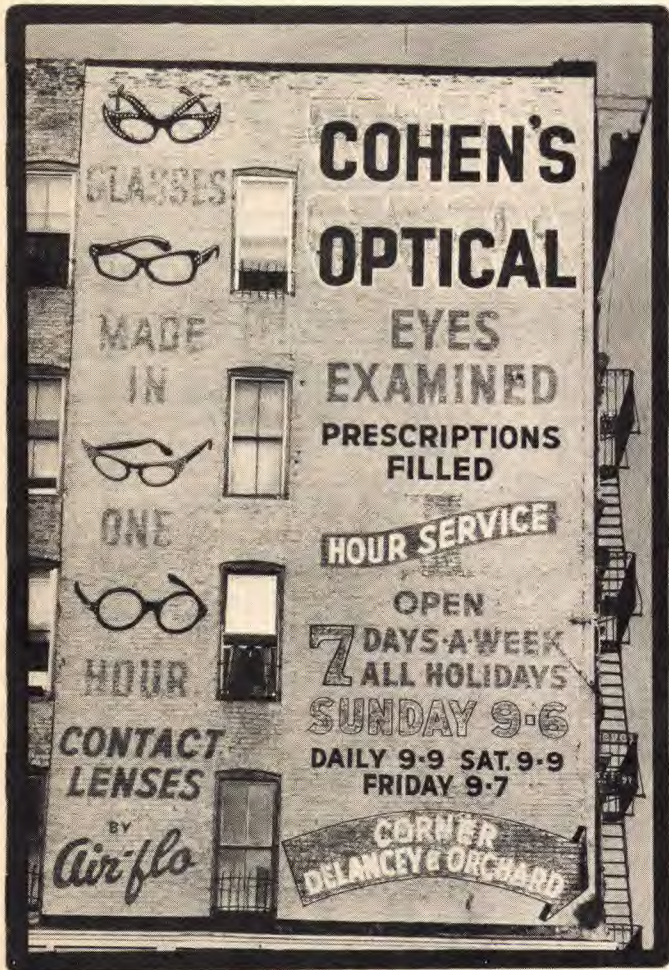


First Sunday of
Advent, November
28



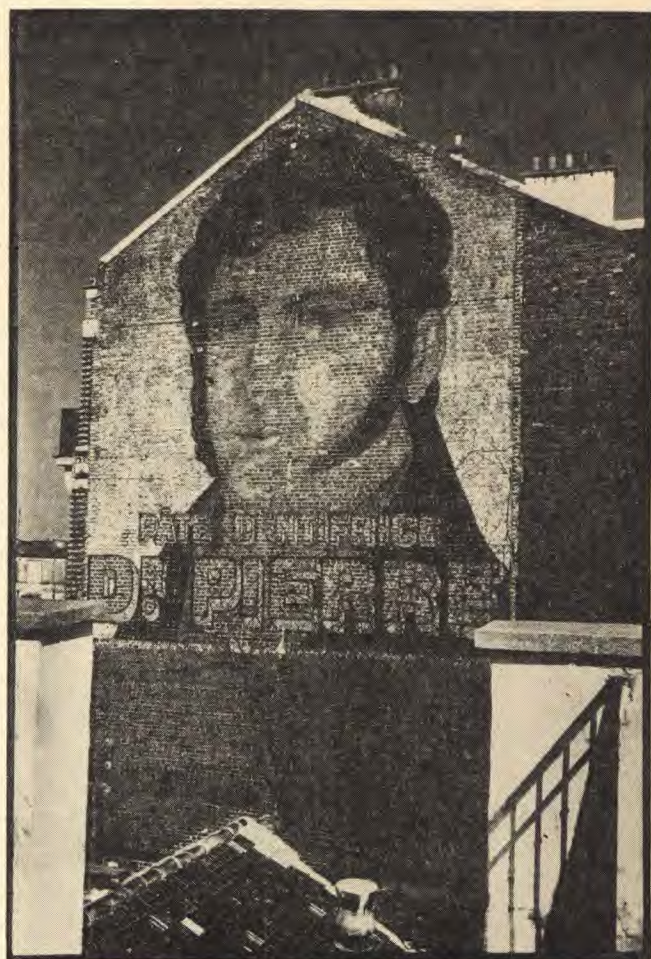
Christmas Day,
Saturday, December
25

Reidi was here!!!





Walls were created to house people, shelter them against the elements, and protect them from oppressors. Over the ages their original purpose has become subverted. In recent years walls have become a means to shut in or shut out people and ideas. These walls, by Deidi Von Schaewen, are different. They represent a fascinating means for dispensing information. They have, magically, opened up an entire avenue of esthetics that stimulates discerning people, creates ideas and insights that are, unfortunately, slowly disappearing from the face of the earth. As a graphic designer, with a particular interest in letterforms and their application to surfaces, I am particularly enthralled with the graphic images so aptly captured by Deidi Von Schaewen in this small sampling from hundreds of photographs appearing in her forthcoming book on walls. Our highly sophisticated printing techniques have robbed contemporary posters and billboards of a textural quality that can be achieved only by the reaction of time and the elements (rain, snow, sunshine), on a painted surface. The marvelous de la Francesca, weathered, fresco-like appearance of faded paint, cracked plaster, crumbled brick and cement,





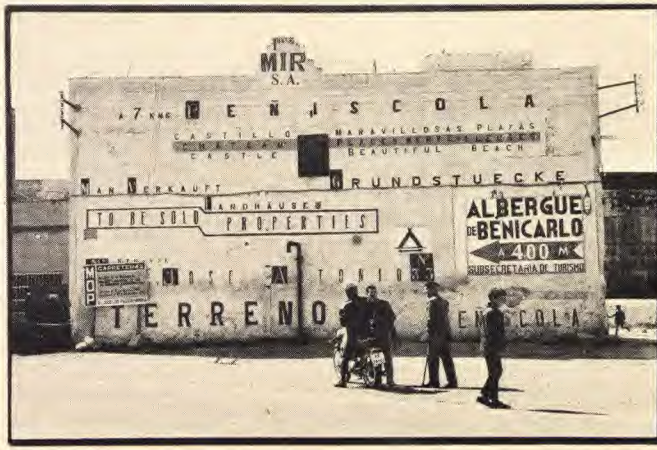
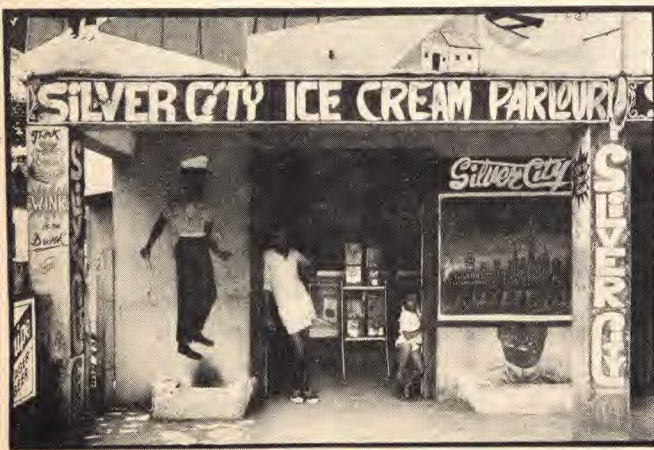
plus the three-dimensionality of old windows and doors appearing, mysteriously, through images of faces, bodies, and letterforms, provides an extra dimension that boggles the mind of the esthete, a phenomenon that cannot be reproduced by contemporary printing methods on the uninspiring surface of a piece of coated paper. What strikes me as significant in these photographs is, firstly, Deidi's ability to discern and select out of the thousands that are available for the eye to see only those walls that have become artistically credible. And secondly, the volume of work she has created in this area surpasses anything I have seen in the past, not only for its proliferation but for the consistent photographic and design quality, all of which attests to her ability as a graphic designer as well as a talented photographer. This new book of walls is, probably, the most important document on a subject that surrounds people, a subject that they look at everyday, but never see. This book will open many eyes to what has happened in the past, and how it reflects upon the future. I remember, a few years back, seeing the words, "Kilroy was here," emblazoned on walls in a myriad of graphic styles. It should have read, "Deidi was here... there... and everywhere." H.L.



Original prints of Deidi Von Schaewen's photographs will be on view at Multiples, Inc., 55 East 80th Street, New York until January 31st, 1976.



Deadi was here!!



THIS ARTICLE WAS SET IN KORINNA

A THREE-COLOR
CHRISTMAS FEAST
IN BLACK & WHITE
BY MOLEBOWITZ,
PROP. AT THE
ANTIQUÉ PRESS.

Graphic people always seem to want to redesign everything. But most of them won't get around to doing anything until they get a fee for it. That leaves a lot of room for a guy like me to slip in and have some fun at nobody's expense except my own...and, I find the results eminently more rewarding than any fee could be. All of which is a long way of saying that at The Antique Press I have a hell of a good time every day cooking, eating, drinking wines, listening to Mozart, and even managing to print a little (naturally, about the aforementioned). I even make a living. While discussing this column with Editor Lubalin, the subject of food came up as usual, and Christmas Dinner became a design project. Being hungry and thirsty with visions of lunch approaching, I greedily took the challenge. Here's the result: Christmas, graphically, is a Red-and-Green-on-White-Background-Holiday. And the colors are Italian. So why not do the feast to match those colors? Even add a little black to snap it up and help hold everything in register a little better. Thus, this is a Three-Color Italian Christmas Dinner presented to you in black-and-white. Use your imagination. Take out your Pantone book and picture this.

The Menu: A feast for six people.

Appetizer: (Black-and-White) Mussels in White Wine served with a white wine like Verdicchio or Castelli Romani.

Entree: (Green-and-Red-on-White) Green Noodles with Sauce Genoese with a red wine like Chianti Classico Reserva, Inferno, or a Grignolino. A green salad with a simple lemon and oil dressing and crusty bread.

Cheeses: Gorgonzola (white-with-green-flecks), Edam (wrapped in red wax), and a Bel Paese (basic green wrapper). A red wine of quality like a Barolo or Gattinara, old, old.

Dessert: A simple but good dish of ice cream with three flavors: Vanilla, Pistachio, and Strawberry.

Espresso.

*Mussels
Black*



PHOTOGRAPHS BY SIMON CHERPITEL



The Mussels:

Ingredients:

- 7 Dozen Mussels.
- 1/2 Cup Olive Oil.
- 1 Cup Dry White Wine.
- 2 Cloves of Garlic, Minced.
- 1 Fistful of Chopped Parsley.

On the day before the feast get a dozen mussels per guest. More if you know they really

like them. Scrub them clean with a wire brush and trim off their beards (or the hairs that protrude from between the shells on the side opposite the hinge). Throw away any that feel light, won't close or feel too heavy (they're probably full of sand... and dead). Put them in a big pot and cover them with cool water for an hour or two. This gives them a chance to clean themselves of any sand or debris and saves your teeth.

Into a large, wide pan, pour enough olive oil to cover the bottom well. Drain the mussels and dry them off. Heat the oil and add the mussels so they're cooking at a pretty fast clip. As they start to open, remove them to a bowl. Keep the top layer moving to the bottom because the mussels will cook faster at the bottom and overcooking will toughen them.

As they open they'll release the liquid in their shells. When they all open and are removed, strain the liquid they've left and return it to the pan which has been cleaned. Add a cup of white wine, 2 cloves of garlic which have been very finely chopped, and a good fistful of chopped parsley. Let this mixture boil at a high heat until it has thickened. Don't overdo it: the more it reduces, the saltier it gets. Taste it as you go along.

Leave the mussels on their half shell and throw away the tops. Put them in a bowl in layers and pour the sauce over them. Let them cool, cover, and refrigerate them. Baste them with a bulb-baster whenever you think about it.

The next day when you're ready to serve them, put a dozen each into soup bowls and dollop the marinade over each.

The wine should be good and

chilled. The **Castelli Romani** comes from Latium and is ready to drink in about three or four years from the vintage date. Use the dry style (they also make a sweet version). It's austere and smooth with a high alcohol content. Or try a **Corvo** which comes from the southern Palermo. Ready younger at two years, it has a higher alcohol content and tends to be a little drier.



The Green Noodles:

Ingredients:

- A 10-ounce Package of Frozen Chopped Spinach or a Pound of Stemmed Fresh Spinach.
- 2 Cups of unbleached All-Purpose Flour.
- 2 Eggs.
- 1 Teaspoon of Salt.
- 1 Teaspoon of Water.
- 2 Tablespoons of Fresh Chopped Parsley or Basil.

Make a pile of the flour on a smooth, dry, cool surface like a breadboard or formica top. (Marble is the classic surface, but don't use the coffee table.) Punch down a hollow with your fist and break the eggs into it. Add the salt, water, and spinach which has been steamed for a minute or two, squeezed dry and put through a food mill or blender until it is a green puree. Make a verti-



cal circular motion with the fork mixing the flour and liquid until it begins to thicken to a ball of doughy consistency. Knead the dough more in a little flour with the heel of your hand until it won't absorb any more flour.

At this point you can either make the noodles by hand or use a pasta machine. To do it by hand you must continue to knead the dough about 10 minutes until it becomes completely amalgamated and takes on the consistency of skin when you touch it. It's not sticky, but will yield to the touch with some firmness.

With a pasta machine just set the dial to 1 and keep running the folded dough through until it reaches the same consistency as I've described above. Then set the dial to number 5 or 6 and roll the dough through to make long sheets of noodle-thin pasta onto which more flour is sprinkled to prevent sticking to the surface on which it's placed or to other sheets. Cut these into 5- or 6-inch swatches and run them through the wide noodle blades of the machine.

By hand, it's a little more difficult. But it's an easily acquired knack. Roll out the dough-ball with a rolling pin until it must be cut to be handled easily... about 12-inch squares. When the dough gets about a sixteenth of an inch thick, roll it up into itself like a jelly roll, flouring it to prevent sticking together. Then slice the roll across at 3/8" intervals. Unravel them and you've got noodles! In both cases the noodles should be set out to dry a little for an hour before you cook them.

About five minutes before you're ready to serve the entree, bring 8 quarts of previously simmering water back up to a rolling boil. Throw in the noodles and cover the pot to bring it quickly back to the boil. Immediately upon the return to boil, remove the pot and pour it into a colander placed in the sink. Be careful of the steam. Drain the noodles

and transfer them to a warm bowl or platter to which you have previously added 3 tablespoons of butter in small pieces and some salt and pepper to taste. Toss the noodles and sprinkle on the chopped herbs.



The Sauce Genoese:

Ingredients:

A pound of chopped Veal.
2 Carrots, sliced thinly.
2 Onions, sliced thinly.
2 small pieces of Celery, chopped.
A half-pound of Mushrooms, sliced.
8 Tomatoes, skinned, seeded, and chopped (or 1-1/2 cans of peeled, Italian style).
1 Tablespoon of Flour.
A cup and a half of Beef Bouillon (or my brown sauce prepared by melting 3 Tablespoons of butter, adding 2 tablespoons of flour and browning. Add 1 cup of red wine, 4 cups of beef bouillon, 1 bay leaf, 1/2 teaspoon of thyme, and 4 tablespoons of tomato paste. Bring to a boil and let reduce to half or about 2-1/2 cups. Make a lot, it can be frozen).

A cup White Wine.
Butter.

Brown the sliced onion in the butter; add the other vegetables and the chopped veal. When all have browned, put in the skinned and chopped tomatoes, then stir in the flour. When thickened add the white wine. Let it bubble a few minutes and add the Brown sauce or bouillon. Season the sauce to taste and let it simmer, half covered, for about 45 minutes. Serve with the noodles. There is not a lot of sauce here, but I feel that the noodles have such a flavor of their own that it's a shame to completely mask them with an overabundance of sauce.



The Red Wines:

The red wines for this pasta and red meat sauces should have character, style, and tend toward the lighter side. The biggest wine I recommend is the **Chianti Classico Reserva**. Try to find one from 1967 or before. They come only from a small area around Florence in the Tuscany region. Reservas must stay in wood for five years minimum and will improve in bottle when stored properly for up to twenty years. They remind me of a good Claret from France with their bouquet hinting at violets. The difference is in the special tang they save for their aftertaste. This is **not** the same Chianti that you've skir-mished with at your local Pizza Parlor... and lost to. Good alternate wines are the **Grignolino** and the **Inferno**. A Grignolino is like a French Beaujolais: quick-maturing, fresh and bright with a lot of fruitiness. A different wine than the Chianti, but just as good in its own way with this dish. The wine is named for its grape and it comes from the Piedmont region.

Inferno is from the Lombardy region and, to me, is the wine that's inbetween the Chianti and the Grignolino in style. It ages better than the Grignolino and has more color and class. It is also like a Claret which puts it closer to the Chianti. I have tasted some good examples recently and they are reasonably priced.

The wines for the Cheese course, the **Barolo** and the **Gattinara**, are sturdier and more complex wines, and need a lot of aging to show their best. They are both from the Piedmont region and use the Nebbiolo grape.

They are different, however, in that the Barolo tends toward a Burgundian style, while the Gattinara will become more Claret-like with age. They are both among the great wines of the world and good cheeses should provide them the platform from which to finish off a good meal with a great explosion. Look for 1964 or older, and they won't be cheap.



The Music:

Ingredients:

Bach
Mendelssohn
Vivaldi

While you're devouring all this great food, do something different and accompany it all with a great piece of music. Play something colorful on your stereo like Mendelssohn's Fourth Symphony (The Italian Symphony), or Bach's Concerto in the Italian style. And knowing that Vivaldi was nicknamed "The Red-Headed Priest," he would be an appropriate choice.

Remember to take it easy. I'd hate to see you turn green after it's all over.

...and...

BY
JEROME
SNYDER



Bach, Beethoven, & Brahms

Three musical figures of such magnitude are not likely ever to come along again. Certainly not three giants, all living about the same life span, each with his last name beginning with the same letter (if we sidestep Beethoven's van), and following each other in neat historical sequence. Some psychologists and educators should also be hard put to explain how three geniuses emerge from differing family backgrounds, each of the sort that is supposed to stifle creativity. Johann Sebastian Bach, who lived from 1685 to 1750, was born into a musical family but by the age of 10, when his father died, had to live with his elder brother—no mention of a mother. Along with his musical productivity, young Bach was no slouch at increasing the population. In the first 13 years of his first marriage, when he was

22, he and his wife produced seven children. A year after his first wife's death, he married again. With wife number two he fathered 13 children. That makes 20 in toto; but, from all accounts, his musical progress in no way interfered with his being a model father. While still in full command of his creative power, a period that included a revision of 18 choral preludes and the art of the fugue, Bach's creativity was halted by blindness. Shortly after, he was a victim of a paralyzing stroke, and in 1750 he died in his native Germany.

Ludwig van Beethoven who came on the scene in 1770 is a German of quite a different color. His father was an alcoholic who had blunted his own career as a musician. Young Ludwig, showing little interest or aptitude for music, nonetheless was forced by his frustrated father to practice from the moment he could "pound a piano" or "scratch a fiddle." By the age of seven he was

already giving public performances. In fact, he became a superb musician on several instruments and performed in concerts regularly. His mother, by the way, was a gentle, stoically suffering, unsmiling woman who had little influence on his career, yet was deeply loved by Beethoven. When it came to love, Beethoven's life was pretty stormy. Ludwig, not the best looking guy around, seems to have made an ardent play for any number of his pupils, countesses, singers, and a host of others. If failing in the sex department weren't enough, deafness began to show up before he was 30. Neither amatory nor auditory failure had any effect on Beethoven's musical output except to create an accompanying personal exasperation. Eventually, while transporting his adopted nephew to Vienna, Beethoven caught pneumonia from the carriage trip. He died in 1827 in Gay Vienna.

Finally, there's Johannes Brahms.

Born in 1833 into a quiet, bourgeois family, he got his musical start from his father. Just for the record, Johannes' mother was 17 years older than her husband. Although he performed as a pianist from age 16, he had been a closet-composer from student days on. Robert Schumann recognized Brahms' genius early, and Clara, Schumann's wife, a famed pianist, gave concerts with Brahms. Brahms, in fact, became Clara's closest companion and was a source of great comfort while she nobly suffered Robert's mental aberrations. Like a German "seifer," Brahms contracted a cold at his beloved Clara's funeral that finally did him in. Of course, he had cancer of the liver to start with, but the cold didn't help matters. Brahms, a shy, avuncular, cigar-smoking type, never got his just recognition while alive. Yet today, music just wouldn't be right without that third big B.

Maggie & Jiggs

Long before the TV sit-com took over the job, the comic strip provided the social mirror of public fun and foible. One of the best running strips was George McManus' "Bringing Up Father" that gave us the imperishable Maggie & Jiggs. This "Funny," as they were then called, took a "nouveau riche" Irish family as its premise, following its social pretenses and marital mishaps in a sort of pioneer "Beacon Hill." The strip started in 1913. "Bringing Up Father" took care of daily doings, and "Rosie's Beau" the Sunday antics. Jiggs' charm and style were the

graphic incarnation of his creator, George McManus, a prankish, elegant, cigar-smoking, cane-sporting wit. A complete charmer, McManus was as popular personally as were his cartoon personalities. His drawing as well as clean draftsmanship that may have given a few ideas to John Held, Jr. Jiggs, despite his top hat, frock coat, and fancy digs, had his heart and soul with the boys in the pool hall. Maggie, more the social climber, kept the good-natured Jiggs doing an upper class jig, whose unfamiliar steps he never mastered. Although the strip continued after McManus' death in 1954, it just wasn't the same without the genial genius of George. Even if McManus had lived longer, it's not likely that Maggie & Jiggs, a pair of Irish parvenus, would capture the present public fancy. O Tempora, O Mores.

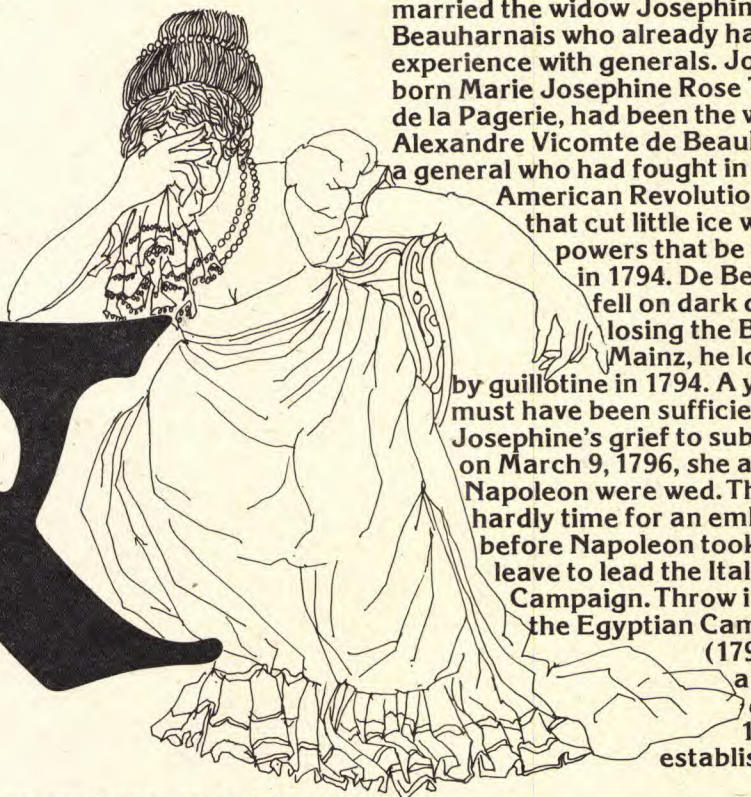
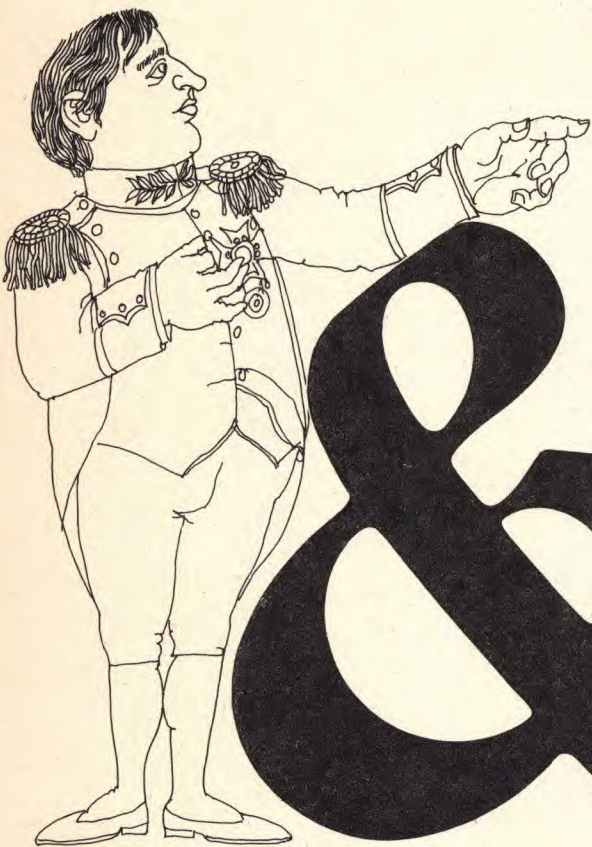


Napoleon & Josephine

No man for hiding his light under a bushel, Napoleon Bonaparte, in his 52 years, never stayed put long enough to allow grass to grow beneath his feet, let alone have a love mature. At the ripe old age of 26, while still only a general, he married the widow Josephine de Beauharnais who already had some experience with generals. Josephine, born la Pagerie, had been the wife of Alexandre Vicomte de Beauharnais, a general who had fought in the American Revolution. But that cut little ice with the powers that be in France in 1794. De Beauharnais fell on dark days for losing the Battle of Mainz, he lost his head by guillotine in 1794. A year or so must have been sufficient for Josephine's grief to subside, for on March 9, 1796, she and Napoleon were wed. There was hardly time for an embrace before Napoleon took French leave to lead the Italian Campaign (1798), a coup d'etat in 1799, the establishment of

a new government, The Consulate, a concordat with the Church in 1801, and you have the picture of a man who kept himself on the move. Things must have looked bright on December 2, 1804, when the cocky Corsican was crowned Emperor, and Josephine, by her Corsican/French connection, became Empress. That was the good news. The bad news came five years later (1809), when Napoleon had his marriage to Josephine brought to a tearful close. No children, no marriage. A year later our energetic emperor cemented political alliances by marrying Marie Louise, daughter of Marring Francis I of Austria. Napoleon II was the son of that union. He got to be the King of Rome for about a year after Napoleon I abdicated in 1814. Josephine retired to Malmaison, a pretty classy chateau, where she died in 1814. Napoleon picked up the tab on her child Eugene, from Beauharnais, by adopting him. He ended his days as a duke. After Napoleon died on St. Helena, his remains were brought back to France. Current address: Hotel des Invalides, Paris.

Notre nature est dans le mouvement; le repos entier est la completion. (We are by nature active; complete rest is death.)—Blaise Pascal.



Holmes & Watson

Sherlock Holmes is without a shadow of doubt the most famous detective in the history of such fictional creation. He is also the first fictional private eye—and what an eye! Beyond that, it is impossible to think of a deer stalker cap, an Inverness cape, a calabash pipe, and a magnifying glass without putting them together with a tall, thin, aquiline-nosed, sharpeyed, aloof figure. Basil Rathbone as the cinematic avatar probably deserves most of the contemporary credit for establishing Holmes as a worldwide symbol of cool, brilliant reasoning. Holmes' constant companion and sort of Boswell was and is John H. Watson, M.D., played to engaging perfection by Nigel Bruce. Holmes is thin and angular, Watson is plump and rotund. Where Watson is a paradigm of perception, Holmes lives in ingenious astonishment. Holmes monastic, Watson gregarious. One icily remote, the other bubbling with kindness and warmth. Speaking of odd couples, Arthur Conan Doyle's contrasting duo must rank among the oddest. Uneven or odd, Holmes &

Watson were inseparable friends and crime-solvers. It might be noted that, despite Holmes' heavy use of cocaine, his mind never deteriorated. What is more—he played a mean fiddle, whereas all Watson ever played with was his bull pup. After the final battle with his arch-enemy, Professor Moriarty, Holmes took up beekeeping. And supposedly lives on in some Tibetan secret. Watson—quien sabe?





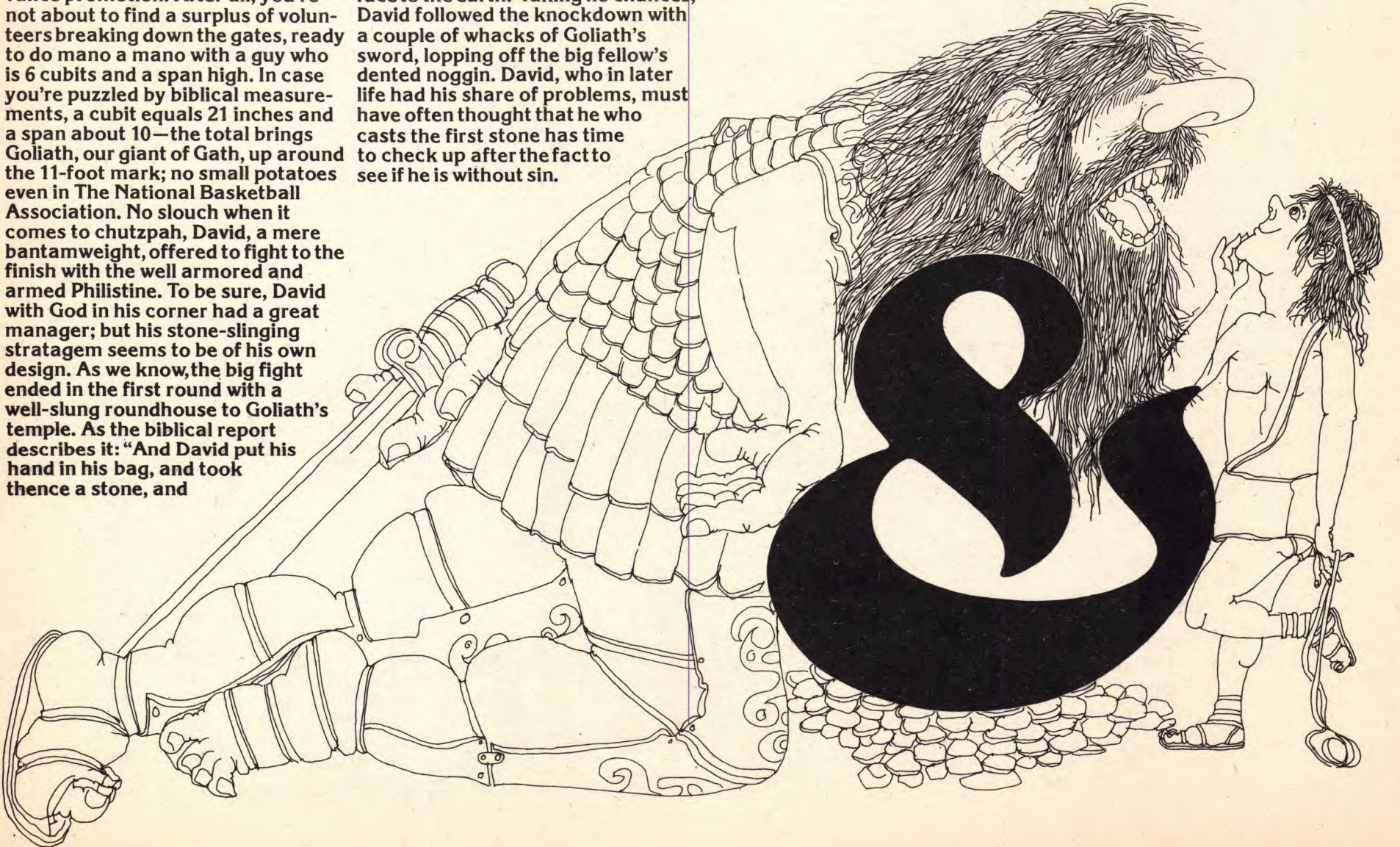
Abercrombie & Fitch

There isn't much to say about David T. Abercrombie & Ezra H. Fitch, the former a lawyer and the latter a miner, prospector, and inventor. What brought them together was a mutual love of sports and one also concludes that they loved the profit that comes from the sale of sporting goods no less. In 1892 they started up in a tent-covered enterprise at lower Broadway where the merchandise was displayed in a manner closely resembling realistic conditions. Personal history from our sources seems to end there but time has shown that David and Ezra had latched on to something big. The notion of merchandising caught on, and not long after the tents were folded and exchanged for more permanent quarters. There was one move to 36th Street and 5th Avenue, but by 1917 Abercrombie & Fitch was established in the building on 45th Street and Madison Avenue New Yorkers know so well. There were several business acquisitions, city branches established, and on each occasion moving away from the simple ideas of the founders. Corporate history doesn't tell us what happened to Abercrombie & Fitch, how long they stayed around, when they died. Only the names remain on the building plaque which, when you come to think about it, is sort of sporting.

David & Goliath

The way Samuel tells it in The Old Testament (1:17), this match of the millennia came off without much advance promotion. After all, you're not about to find a surplus of volunteers breaking down the gates, ready to do mano a mano with a guy who is 6 cubits and a span high. In case you're puzzled by biblical measurements, a cubit equals 21 inches and a span about 10—the total brings Goliath, our giant of Gath, up around the 11-foot mark; no small potatoes even in The National Basketball Association. No slouch when it comes to chutzpah, David, a mere bantamweight, offered to fight to the finish with the well armored and armed Philistine. To be sure, David with God in his corner had a great manager; but his stone-slinging stratagem seems to be of his own design. As we know, the big fight ended in the first round with a well-slung roundhouse to Goliath's temple. As the biblical report describes it: "And David put his hand in his bag, and took thence a stone, and

slang it, and smote the Philistine in his forehead, that the stone sunk into his forehead; and he fell upon his face to the earth." Taking no chances, David followed the knockdown with a couple of whacks of Goliath's sword, lopping off the big fellow's dented noggin. David, who in later life had his share of problems, must have often thought that he who casts the first stone has time to check up after the fact to see if he is without sin.





Leda & The Swan

Mythology and fairy tales seem to have a penchant for teaming up women with animals in rather intimate activity. Yet, it would appear that Leda coupling with a swan is about as kinky as you can get. But before you jump to the wrong conclusion, this seeming deviation turns out to be a simple case of top level

adultery. First of all, Leda is really Thestias (daughter of Thestius), and she's married to Tyndareus, the King of Sparta. The swan is none other than Zeus in one of his zoomorphic guises, who seduces Leda while she's bathing. The children of the union are Castor and Pollux and/or Helen of Troy. Clytemnestra, the sister, is generally acknowledged as being fathered by Tyndareus. The more

orthodox believe that all the children were Tyndareus' issue. It gets even more complicated as Castor and Pollux go on to heroic feats, an account too complicated for description in this short space. Whether it was Thestias and Tyndareus or Leda and The Swan and/or Zeus, the myth has kept a host of painters busy over the years, including Leonardo Da Vinci, a man for all cygnes.

Dempsey & Firpo

This heavyweight championship fight may have been short but it was anything but sweet. Luis Angel Firpo, the challenger, a tough, crude, powerful hombre from Argentina, was billed as the "Wild Bull of the Pampas." Jack Dempsey, the champion, was known as the "Manassa Mauler." The two met on September 14, 1923, before 82,000 people who forked over 1,188,603 dollars, for the spectator privilege, and that was when a dollar was a fully-packed 100 cents. In the first round it looked like the wild bull was going to be mauled to death. Although knocked down seven times, Firpo always managed to get up; then drawing upon a punch that must have started from the pampas, he hung the round-house on Jack. The first shot dropped the champ. When he arose, the unangelic Luis Angel tried to send Jack on a quick flight back to Manassa. A terrific shot lifted Dempsey clear out of the ring head first. Only with the aid of some shocked boxing reporters, with a sweat-covered heavyweight on their hands and typewriters, was the champ able to get back in the charmed square before the count of 10. To his credit, sturdy Jack was able to keep the Bull at bay for the rest of the round. Round two started out furiously, but Dempsey was the sharpshooter and Firpo remained the enraged bull. A short, powerful right caught El Toro, and before Firpo hit the canvas he was already dreaming of a white pampas.

The two never fought again. Dempsey went on fighting until the famous Tunney long-count and is still alive but not so well. Firpo also kept on his feet until, at the age of 40, he lost by a knockout in three rounds to Arturo Godoy, another Hispanic. That was only his second and last loss in 17 years of fighting. The wild bull retired to Argentina, became a successful businessman, and died in 1960 with both his ears intact.



Something from Everybody for U&lc

I am @ 2451 W 44th St
smiles away,
please don't forget to include
me on your mailing list.



Thanks
Pat Maloney



PLEASE



Dear Mr. Lubalin:

I just received the latest issue of U&lc which I enjoyed very much. It also stirred my professional ethics with regard to the theft of typographic art.

Very near my office is a sign on the road for a firm called "lc." I borrowed a friend's Polaroid and shot the enclosed photograph. You can see that the logo as well as the ampersand is a direct copy of portions of the U&lc masthead. I can think of no more blatant case of thievery. How anyone could steal the logo of a journal whose editorial line is that of absolute opposition to the theft of typographic art is beyond me.



I support you and your cause wholeheartedly. If I might be of any help to you, please let me know.

Sincerely,
Bob Bair
Dime-a-Dozen Studios
Ambler, Pennsylvania

in re:

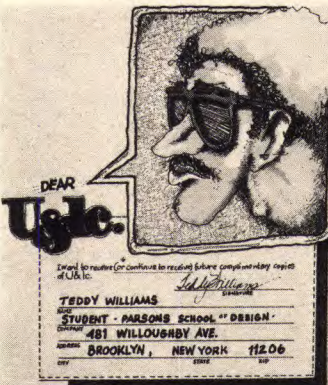
me&U&lc.

dunn, theobald, shield,
bean and johnson, inc.
Leave one issue
PERIODICALLY in
PLAIN UNMARKED
WRAPPER OR ELSE
All HELL will break
loose (here)

Ronald T. Bean CD

for the first two issues of volume two I would sit in the snow and freeze my quadrata off! for more issues I'd even give up gardening my avant! what a beautiful paper! thank you.

josh freeman, graphic design
34 eighteenth avenue, venice,
ca 90291



harcorm associates

To Mr. Herb Lubalin Date: October 14, 1976
U&lc
216 East 45th Street
New York, NY 10017

Dear Mr. Herb Lubalin,
I am a great advocate of your publication, U&lc and would like very much to add my name to your list of current subscribers. Please let me know if there is a cash transaction involved with a subscription. Thank you very much.
Sincerely,
Lisette Tautant
Beauregard



DEAR U/L CASE
I HAVE A PROBLEM! I AM LEAVING THESE UNITED STATES OF AMERICA AT THE END OF AUGUST!!! BOUND FOR ENGLAND... WITH A LITTLE BIT OF AMERICAN KNOW HOW UNDER MY BELT, BUT I DON'T WANT TO LEAVE WITHOUT U/L CASE. CAN YOU SEND IT TO ME OVER THERE. IT IS TRULY THE GREATEST THING AMERICA SINCE THE WOOD, AND A TREAT

TO COME OUT OF MY MOUTH, I SHOULD LIKE TO SHARE WITH MY ENGLISH COUNTRY PALS. I HAVE FILLED OUT THE COUPON IN THE PAPER SO YOUR ADVERTISERS CAN GET A FIX ON ME. I WILL BE GLAD TO SEND YOU THE MONIES TO MAKE MY REQUEST POSSIBLE. PLEASE USE THE ADDRESS ON THE COUPON FOR REPLY, AFTER THAT I SHALL BEAT A BEAT BELOW!

ERIC GRAHAM... IN CARE OF LES GRAHAM, 72 WANDSFORD GROVE, PRESTON ROAD, HULL, EAST YORKSHIRE, ENGLAND PLEASE SEND ME A REPLY AS SOON AS POSSIBLE... THANK YOU, ERIC GRAHAM



dear herb lubalin
upper and lower case
offset people style in typeface
i think your paper is grand
and herb you are my man
however, if you stop sending the paper in the mail
and keep my designing knowledge from
in going to get mad
and grab your boy with my mean black
hand
please herb, keep the paper coming
to keep my knowledge running
and i'll release your boy
and "bad" poems by michael rix will be no more

GENTLEMEN:
AN U&lc REQUEST: I RECENTLY SAW A COPY OF YOUR PUBLICATION, U&lc, WOULD YOU PLEASE PUT ME ON YOUR MAILING LIST?
THANK YOU,
NEAL POZNER
226 EAST 12th STREET
NEW YORK, NEW YORK
10003



8/29/75

DEAR

U&lc:



I SAW YOUR ELY'S MAGAZINE IN A GARBAGE CAN AND I THOUGHT IT PRETTY GOOD DESPITE THE PIZZA STAINS AND I WONDERED JUST HOW I COULD GET THIS HERE MAG. DELIVERED TO MY OWN HOME'S IF YOU CAN DELIVER PLEASE DO AS I HAVE A MESS OF FISH TO WRAP- EACH MONTH! AND ALSO LIKE LOOKIN' AT ALL THE PITCHERS, PLEASE TRY TO PUT IN MORE NAKED WIMMIN IN THE FUTURE. THANKS, G.

SEND SUBSCRIPTIONS TO
gary kreger
27 robinson street
new brunswick, nj
08901 201-628-3612

PS
HOW DO YOU LIKE
LIFE COFFEE BLACK?

David Dahlstrom
1935-A Curtis Ave.
Redondo Beach, Ca 90278

International Typographic Corporation
216 East 45th Street
New York, N.Y. 10017
212-771-0699

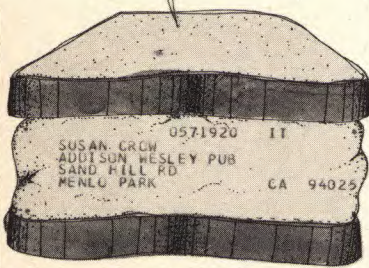
Dear Head Honcho,
After recently reviewing your interesting, informative and stimulation publication (disguised as a low budget "we can't afford better paper" news rag), I decided that I should be on your exclusive mailing list. Of course, if it's not 'exclusive', it soon will be. There is, however, another consideration -- namely economics. If you charge under 50¢ for each exquisite issue, I would be delighted to remit. On the other hand, if it's more than 50¢, you can keep your filthy trash and store my copy in any convenient porcelain receptacle. You see, I'm unable to lay out much cash for this type of thing as I'm currently spending my 'balloon bills' on my education. I'm studying Graphic Design under the brown sunshine at Art Center. By the way, if you happen to have any ideas concerning the employment of a talented young designer who will need work in June 1976, you could drop some info to the above address. To stimulate your interest, I have enclosed a small list of my humble achievements and qualifications.

Regards,
David Dahlstrom

Please send me a copy of your magazine to my name to my main list
JUTTA-INGRID BEYMER
4425 4TH STREET
SAN FRANCISCO
CALIFORNIA, 94114

DEAR HERB LUBALIN
DEAR HERB
THANK YOU
FOR U&lc.
U&lc IS
FANTASTIC
SINCERELY,
PETER STEINER
HAPPOLDSTR 43
7000 STUTTGART
FED REP
GERMANY

Please don't hold the U&I - I'll CRP without it!



U&I on U&I. Wherefore ART thou, U&I?

Please put me on your mailing list or this HEART will surely die.

William C. Howard Jr. Designer/Artist Hillcrest Hgts. Md.



my address etc. Fabian J. Jenkins 11111 N. 7th St. Dallas, Texas 75222

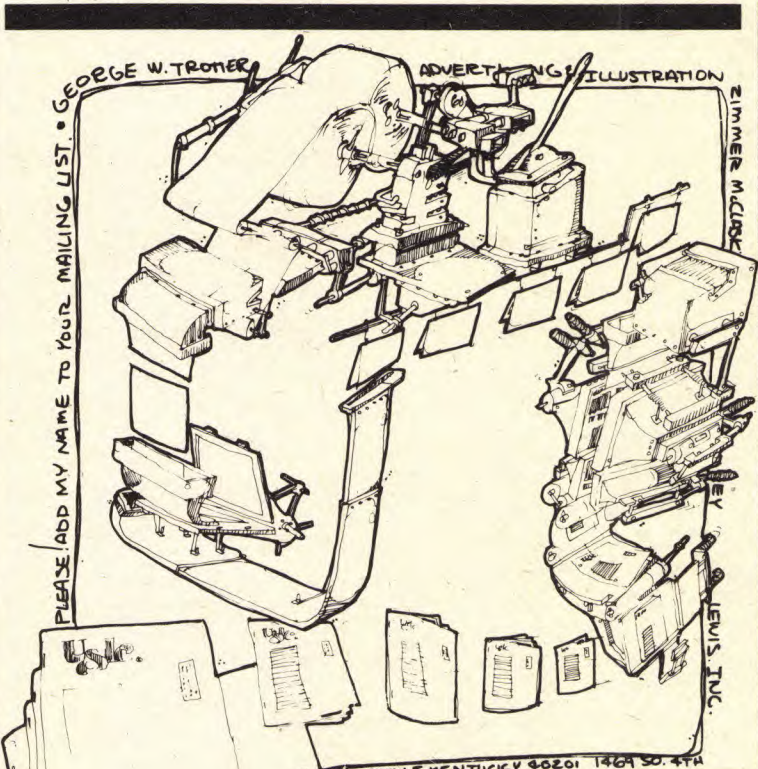
★ Preface Meredy Jenkins 505 W. Millin St. Madison, Wis. 53703

I would be particularly pleased and probably prove positively paralyzed with pleasure if you could possibly present the preceding preface (prepared purely for postal purposes) to the person or persons in the proper position for processing this preface.

My purpose put plainly is to prevail upon you to post to me those precious postal packages possessing your prodigious periodical, Upper and Lower Case,

which I will promptly and proudly promote to practicing pupils at print and practically everyone.

Patiently,
Meredy Jenkins



PLEASE ADD MY NAME TO YOUR MAILING LIST.

BUSINESS CLASSIFICATION - ART STUDIO -

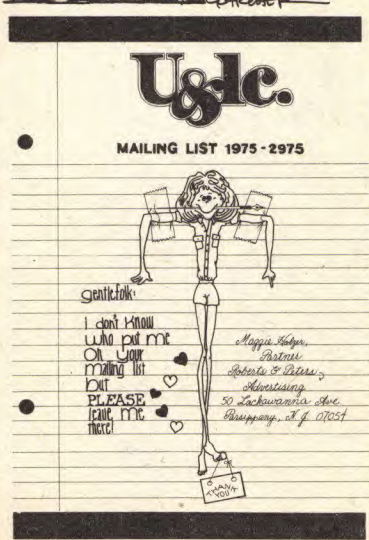
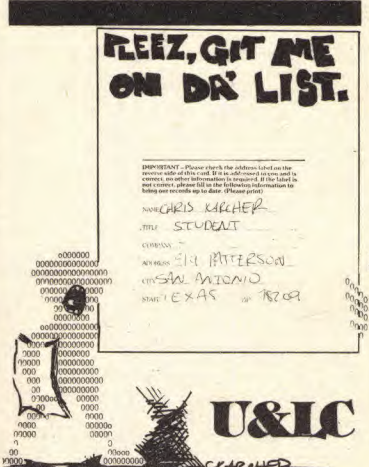
MY PRIMARY JOB FUNCTION IS... RASTE UP ARTIST

OF PERSONS EMPLOYED IN MY ORG... 20-49 -

MY NAME IS... CYNTHIA FORBES 61 E. TIMBERLAKE PKWY. BARRINGTON, ILL. 60010

BUS. NAME - GEORGE JOSEPH & ASSOC. 676 N. ST. CLAIR CHICAGO, ILL.

PLEASE SEND ME A SUBSCRIPTION AT THE ADDRESS - Cynthia G. Forbes

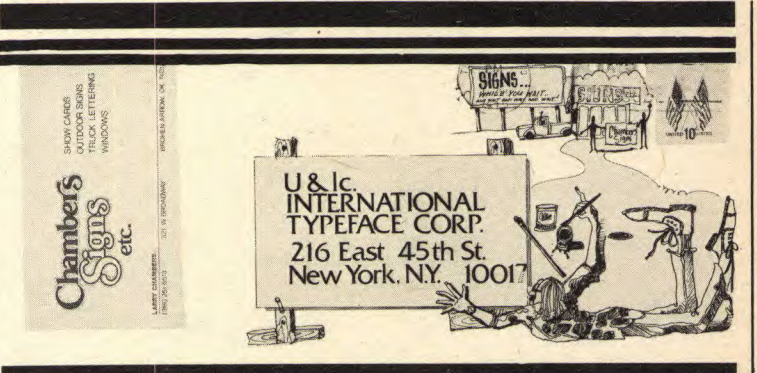


Dear

U&I

After reading several issues of your publication, I realized that only two people were involved in its production. You & Elsie, period; nobody else. Both of you really know your stuff. Cheers for continuation!

Jeffrey C. Watkins
Design/Graphics
Walham, Massachusetts



lisette t. leauregard
harcorm associates
129 Mt. Auburn Street, Cambridge, Massachusetts 02138

U&I

216 East 45th Street
New York, N.Y. 10017
attn: Mr. Herb Lubatin

DEAR FELLOW TYPEFREAKS:

GLAD TO SEE YOUR COMPREHENSIVE REPORT ON THE TYPEFACE COPYRIGHT SEMINAR; PLEASE KEEP US POSTED AS THE PROPOSED LEGISLATION TAKES SHAPE, SINCE THERE SEEMS TO BE GENERAL AGREEMENT THAT COPYRIGHT PROTECTION IS DESIRABLE, I SUGGEST THE NEXT STEP IS TO BEGIN DEALING WITH SPECIFICS...

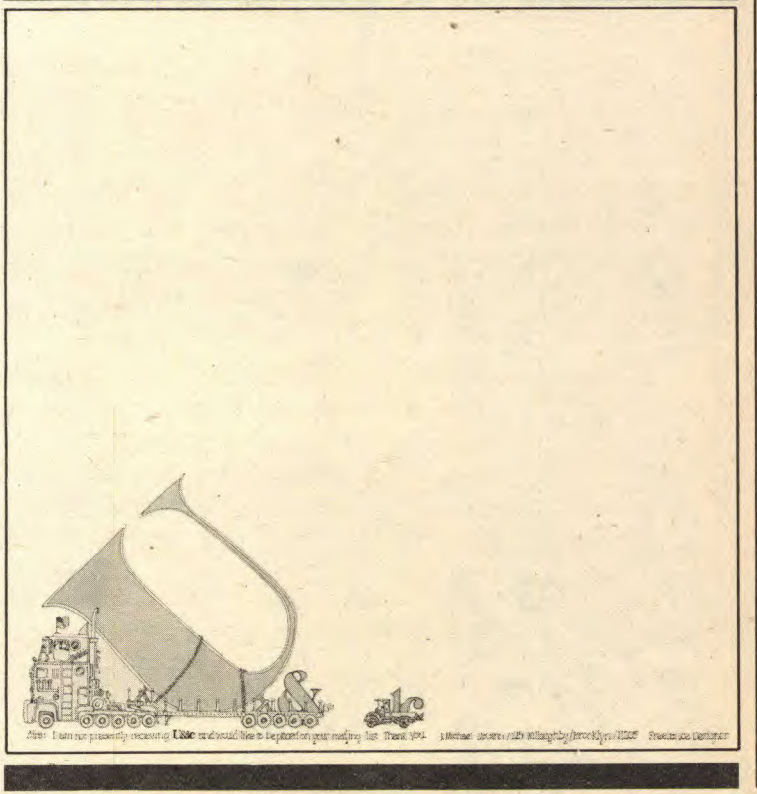
FOUR TYPES OF COPYRIGHT PROTECTION SEEM TO BE CALLED FOR:

- ORIGINAL RIGHTS - THE RIGHTS OF THE DESIGNER(S) OF AN ORIGINAL TYPEFACE TO PROTECT IT AND CONTROL ITS PRODUCTION AND DISTRIBUTION.
- SALES RIGHTS - GRANTED TO TYPEFOUNDERS AND EQUIPMENT MANUFACTURERS TO MAKE FONTS FROM WHICH THE NEWLY RELEASED FACE MAY BE SET, MIGHT BE BROKEN DOWN INTO DISPLAY RIGHTS AND COMPOSITION RIGHTS TEXT
- EXCLUSIVE USE RIGHTS - GRANTED TO AN INDIVIDUAL, GROUP, OR CORPORATION ALLOWING COMPLETE CONTROL OVER THE DISTRIBUTION AND USE OF THE FACE IN QUESTION, INCLUDING THE RIGHT TO CLAIM DAMAGES IN THE CASE OF UNAUTHORIZED USE.
- MANUFACTURE RIGHTS - GRANTED TO TYPEFOUNDERS AND EQUIPMENT MANUFACTURERS TO MAKE FONTS FROM WHICH THE NEWLY RELEASED FACE MAY BE SET, MIGHT BE BROKEN DOWN INTO DISPLAY RIGHTS AND COMPOSITION RIGHTS TEXT
- SALES RIGHTS - GRANTED TO TYPEFOUNDERS AND EQUIPMENT MANUFACTURERS TO MAKE FONTS FROM WHICH THE NEWLY RELEASED FACE MAY BE SET, MIGHT BE BROKEN DOWN INTO DISPLAY RIGHTS AND COMPOSITION RIGHTS TEXT

I.E. - THE RIGHT GIVEN WHEN THE FACE IS FIRST REGISTERED.

HAS ANYONE COME UP WITH A WAY OF DECIDING ROYALTIES? I CAN'T SEE HOW FUNDS CAN BE COLLECTED SO THAT THE MOST REGULAR FACES RECEIVE THE MOST ROYALTIES - AT LEAST NOT WITHOUT MASSIVE BOOK KEEPING EFFORTS.

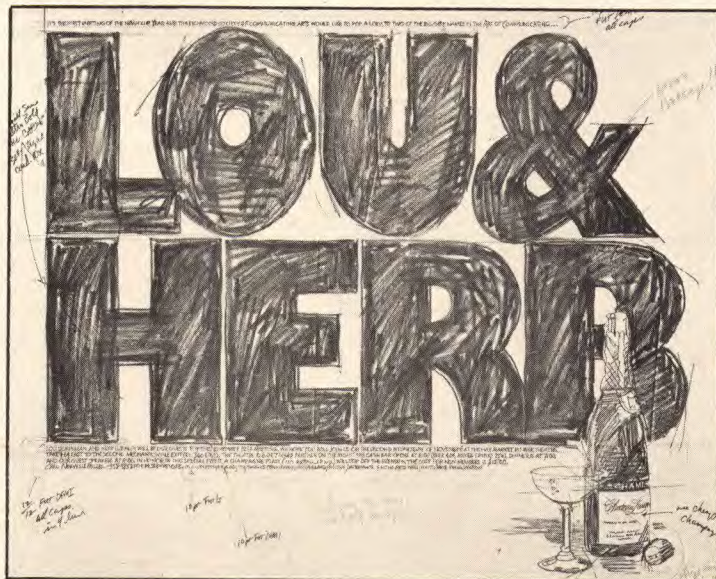
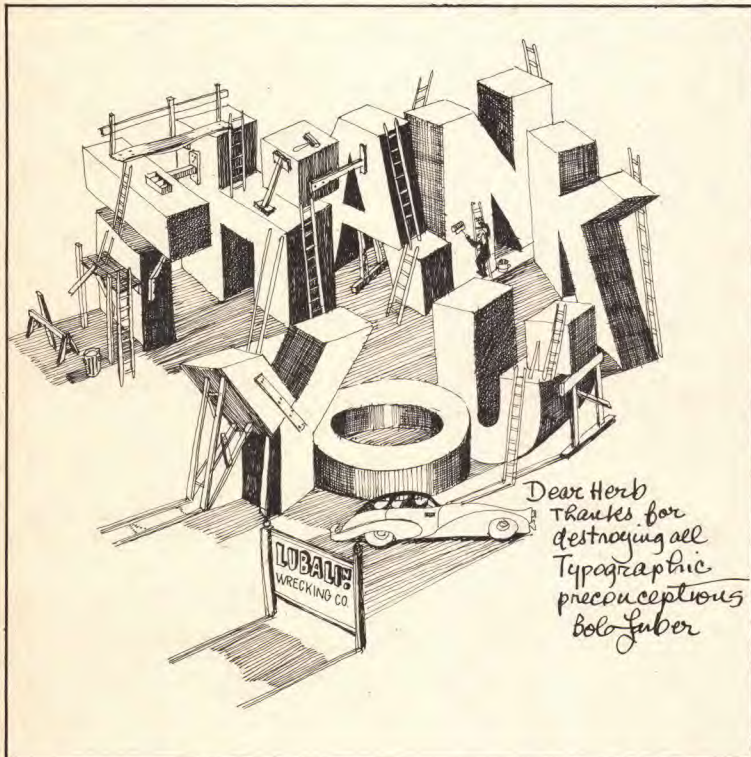
KEEP UP THE GREAT WORK - DAVID C. LAUFER



Something For Everybody From U&lc



Bob Farber, who is a long-time friend, a board member of ITC, and a fabulous designer and typographer, sent us this message. Coming from him we take it as a compliment, whatever it means.



Lou Dorfsman and Herb Lubalin, who are fast becoming known as the lox and bagel of the AD circuit, were given the red carpet treatment by the Richmond Society of Communicating Arts in November. They were unanimous in their praise of the announcement reproduced here and thought it noteworthy enough for us to share with our readers. It was designed by Paxton Higgins of Richmond, which goes to show that not everything good comes from the Big Apple. The rough layout above, was sent out first to intrigue people. The finished art, below, was mailed a few days later to stimulate action. Herb & Lou figured out that Paxton cheated. He did the finished art first and then traced it off for the rough.



FANTASTIC FABLES BY AMBROSE BIERCE

The Cat and the Youth

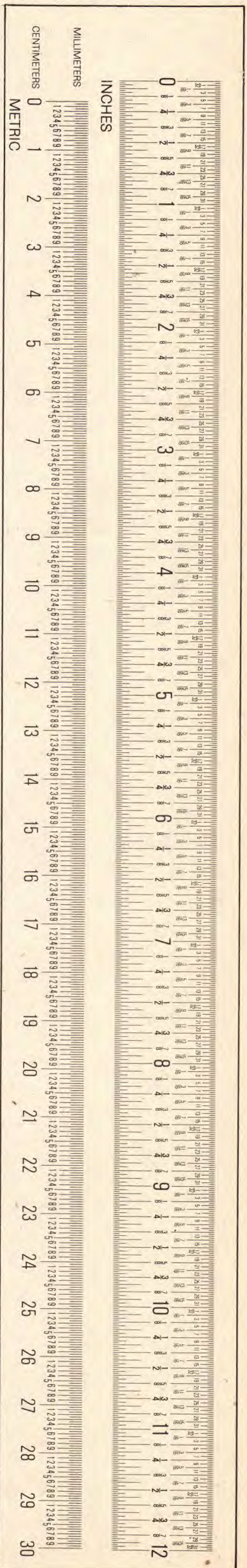
A Cat fell in love with a handsome Young Man, and entreated Venus to change her into a woman.

"I should think," said Venus, "you might make so trifling a change without bothering me. However, be a woman."

Afterward, wishing to see if the change were complete, Venus caused a mouse to approach, whereupon the woman shrieked and made such a show of herself that the Young Man would not marry her.

Metric, Shmetric. Give a European an inch and he'll try to foist a whole new measurement system on you. The metric system. It's easy for him. What does he know about inches, feet, yards, etc? All I know is, if I have to adapt to millimeters & centimeters (see accompanying precision rules, compliments of John Schaedler, producer, & Taro Yamashita, designer), at this point in my career, I'll give it all up and become a meat slicer in a Kosher delicatessen where nobody cares if the hot pastrami is 1/32" thick or 1.3mm thin, as long as it's hot. U&lc will cover this subject, in depth, in a future issue.

How to resign your job with grace and charm. Joe Sundwall, who graced our premises for a number of years, decided to seek fame and fortune elsewhere. He adopted this unique, and highly creative method, utilizing all of his multitude of skills (designer, handletterer, poet) plus a considerable amount of time and money (one T-shirt @ \$2.98), to tell us off. We appreciate the magnanimous gesture, Joe, but next time please check our size. A T-shirt is a T-shirt, not a nightgown.



TRISKAIDEKAPHOBIA



GERY GERSTEN

Thanks, New Jersey Art Director's Club. In spite of the fact that your entry in the first ITC/U&Ic Type Competition was not selected by the judges, we, the editors, felt that it contained information of unusual interest to our audience. By publishing your efforts, we hope to stimulate our readers to send us similar kinds of interesting material.

If you are afraid to enter the Thirteenth Annual Awards of the Art Directors Club of New Jersey, you may have the symptoms of Triskaidekaphobia—the fear of the number 13. But you say the number 13 doesn't bother you, and you still won't enter. In that case, here are 250 other cop-outs.

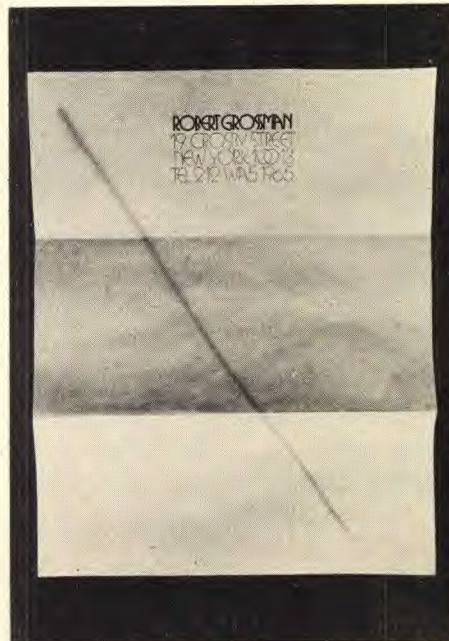
Achsiophobia-a morbid fear of the darkness
Aeusticophobia-an unusual dread of sounds
Aerophobia-fear of high or elevated places
Aerophobia-unusual fear of drafts of air
Agoraphobia-an abnormal fear of itches
Agoraphobia-fear of large open spaces
Agyiophobia-a strange aversion to streets
Ailurophobia-fear of X-ray knives, razors
Alliophobia-a morbid dread of cats
Alcoholophobia-fear of alcoholic beverages
Algophobia-an abnormal aversion to pain
Amathophobia-an unusual fear of dust
Anaphrodisia-fear of injury to spinal cord
Androphobia-an unexplained aversion to men
Anemophobia-an aversion to winds or drafts
Anginophobia-a morbid dread of chest pains
Anthrophobia-a strange fear of flowers
Anthropophobia-a fear of human beings
Antiprophobia-an aversion to floods
Apeirophobia-an abnormal dread of infinity
Aphrophobia-a morbid dread of people
Apiphobia-an unexplained aversion to bees
Aquaphobia-an unusual aversion to water
Arachnophobia-an abnormal dread of spiders
Asceophobia-an aversion to anything sour
Asthenophobia-an unusual dread of weakness
Astraphobia-an aversion to anything astral
Astrephobia-a fear of thunderstorms
Astrophobia-an unexplained fear of the sky
Astropophobia-an unusual fear of lightning
Ataxiophobia-fear of involuntary movement
Atephobia-an abnormal aversion to ruin
Aulophobia-an unexplainable fear of flutes
Auroraphobia-fear of the northern lights
Automyophobia-fear of uncleanness
Autophobia-a morbid dread of being alone
Bacillophobia-an abnormal fear of microbes
Ballistophobia-an unusual fear of missiles
Barophobia-a strange aversion to gravity
Basiphobia-a morbid dread of walking
Bathophobia-looking down from high places
Batrachophobia-a strange aversion to frogs

Belonophobia-fear of compass needles
Bibliophobia-an unusual aversion to books
Bromidrosiophobia-a fear of perspiration
Bromophobia-an abnormal fear of thunder
Cainotophobia-fear of anything new
Carcinomatophobia-a strange fear of cancer
Cardiophobia-a morbid fear of heart attack
Carniophobia-an abnormal dread of meat diet
Catoptrophobia-an abnormal fear of mirrors
Cenophobia-fear of empty rooms, open spaces
Ceraphophobia-an unusual fear of thunder
Cheimophobia-an abnormal fear of winter
Cherophobia-an abnormal aversion to gaiety
Chionophobia-an unusual fear of snow
Cholerafobia-a morbid dread of cholera
Chronophobia-a fear of time, deadlines
Chrystallophobia-a fear of crystal glasses
Cibophobia-an unexplained aversion to food
Claustrophobia-fear of enclosed places
Climacrophobia-a fear of stairs, climbing
Clithrophobia-a dread of being locked in
Cliothophobia-a fear of sexual intercourse
Cometophobia-an unexplained fear of comets
Coprophobia-an abnormal fear of feces
Crematophobia-a strange dread of money
Cremnophobia-an unusual fear of prespices
Cromophobia-a morbid dread of color
Cynophobia-an unusual aversion to dogs
Demonophobia-a strange aversion to demons
Demonophobia-an abnormal fear of crowds
Dermatosiophobia-fear of skin diseases
Dextrophobia-the fear of the right side
Dikephobia-an abnormal fear of injustice
Dipsophobia-a strange aversion to drinking
Domatophobia-an unusual aversion to houses
Doraphobia-a fear of fur, animal skin
Dysmorphophobia-an aversion to deformity
Eceophobia-a fear of home surroundings
Eisotrophobia-an abnormal fear of mirrors
Electrophobia-a morbid fear of electricity
Emetophobia-an abnormal fear of vomiting
Entonophobia-an abnormal dread of insects

Eosophobia-an unexplainable fear of dawn
Eremophobia-fear of solitude, stillness
Erectophobia-an unexplainable fear of pins
Ergasiophobia-fear of surgical operation
Ergophobia-an unusual dread of work
Erotophobia-an unusual fear of sexual love
Eremiophobia-an abnormal dread of solitude
Erythrophobia-fear of blushing, red
Gamophobia-a strange aversion to marriage
Gatophobia-an unexplainable fear of cats
Genophobia-an abnormal aversion to sex
Geptrophobia-a fear of crossing bridges
Geumaphobia-an unusual fear of taste
Graphophobia-a strange aversion to writing
Gynophobia-fear of nakedness, undressing
Hadephobia-an unusual fear of hell
Haphephobia-touching or being touched
Harmatophobia-a morbid fear of error, sin
Harpaxophobia-an abnormal fear of rubber
Hedonophobia-an unusual fear of pleasure
Heliophobia-fear of religious objects
Heliophobia-a strange aversion to the sun
Helminthrophobia-dread of worms
Hemiphobia-a morbid dread of bleeding
Hemophobia-an unusual aversion to blood
Hodophobia-an abnormal fear of traveling
Homiphobia-an unexplained fear of fog
Homilophobia-a strange aversion to sermons
Hormophobia-an unexplainable fear of shock
Hyalophobia-an abnormal fear of glass
Hydrophobia-an unusual aversion to water
Hydrophobia-a fear of moisture, dampness
Hylophobia-an unusual fear of forests
Hypnophobia-fear of responsibility
Hypnophobia-an abnormal fear of sleeping
Hypsophobia-an unusual fear of heights
Ichthyophobia-an unexplained fear of fish
Ideophobia-an unusual aversion to ideas
Ilyngophobia-a strange fear of vertigo
Ilophobia-a morbid dread of rust poisoning
Kainotophobia-a fear of novelty, change
Kakorrhaphiophobia-a dread of failure
Katagalophobia-an unusual fear of ridicule
Kenophobia-fear of a void, open spaces
Keraphophobia-fear of thunder, lightning
Kleptophobia-a morbid dread of motion
Kleptophobia-an abnormal fear of stealing
Kriptomphobia-an unusual fear of fatigue
Kristallophobia-an unexplained fear of ice
Lalophobia-a strange aversion to speaking
Leprophobia-an unusual aversion to leprosy
Levephobia-an unexplained fear of the left
Linonophobia-a strange aversion to string
Logophobia-an abnormal aversion to words
Lyssophobia-fear of rabies, insanity
Maiesiophobia-a strange fear of pregnancy
Maniaphobia-a morbid dread of insanity
Mastigophobia-an abnormal fear of flogging
Mechanophobia-a strange fear of machinery
Mellisophobia-an unusual dread of bees
Merinthophobia-an aversion to being bound
Metallophobia-a fear of metal objects
Meteorophobia-a strange fear of meteors
Microphobia-a fear of micro organisms
Molysmophobia-a strange dread of infection
Monophobia-an abnormal fear of one thing
Musciophobia-an unusual aversion to music
Musophobia-an unexplainable fear of mice
Mysophobia-a fear of contamination, dirt

Mythophobia-of making false statements
Necrophobia-an unusual fear of corpses
Nelophobia-a strange aversion to glass
Neophobia-an unusual fear of anything new
Nephelophobia-a strange aversion to clouds
Nomatophobia-an unusual dread of names
Nomophobia-a fear of symptoms, disease
Nudophobia-an unusual dread of nudity
Nyctophobia-a strange fear of night, dark
Paralipophobia-an abnormal dread of crowds
Ochlophobia-a strange aversion to vehicles
Odonophobia-an abnormal fear of teeth
Odynephobia-an unexplainable fear of pain
Oikophobia-a fear of home surroundings
Olfactophobia-an unusual aversion to smell
Ombrophobia-an unexplainable fear of rain
Omnatophobia-a strange fear of eyes
Onciophobia-an unusual aversion to dreams
Oncomatophobia-an aversion to certain names
Ophidiophobia-a strange aversion to snakes
Ornithophobia-an unusual fear of birds
Osmophobia-an unexplainable fear of odors
Ospresophobia-a fear of body odors
Opanophobia-an abnormal dread of heaven
Paranophobia-an unusual aversion to anything
Paralipophobia-fear of neglect, omission
Parthenophobia-an unusual fear of girls
Pathophobia-an abnormal dread of disease
Patrioiphobia-a strange dread of heredity
Pecuniophobia-of social errors, sinning
Pediophobia-a strange fear of lice
Pediophobia-dread of children, dolls
Peniaphobia-an unusual dread of poverty
Phagophobia-an unusual aversion to eating
Pharmacophobia-a dread of medicine, drugs
Phasmophobia-a strange fear of ghosts
Phengophobia-an abnormal dread of daylight
Phobophobia-fear of fear itself
Phonophobia-fear of noise, loud talking
Photangiophobia-a strange fear of glare
Phronemophobia-an unusual fear of thinking
Phthiriophobia-a morbid dread of parasites
Phthisiophobia-an aversion to tuberculosis
Poignophobia-fear of choking or smothering
Poignophobia-an abnormal fear of punishment
Polophobia-an unexplained fear of drinking
Polyphobia-an unusual dread of many things
Polyphobia-an unexplainable fear of work
Potamophobia-an unusual fear of rivers
Proctophobia-an aversion to rectal disease
Psychrophobia-a strange dread of the cold
Pyrexiphobia-an unusual aversion to fever

Pyrophobia-an unexplained aversion to fire
Psychophobia-an unusual dread of the mind
Rhaphophobia-fear of beatings, punishment
Rhyppophobia-a morbid fear of soiling, dirt
Satanophobia-a fear of satan, the devil
Seabiophobia-an unusual dread of an itch
Scopophobia-fear of being stared at
Scotophobia-a strange fear of darkness
Scotophobia-an unusual dread of a flash
Siderophobia-an abnormal fear of stars
Siderodromophobia-fear of railways
Sitophobia-an abnormal dread of food
Spectrophobia-morbid aversion to mirrors
Spermaphobia-a morbid fear of germs, semen
Stasiophobia-fear of standing upright
Stasophobia-a strange dread of walking
Stygiophobia-an abnormal fear of hell
Symbiophobia-of having symbolic meaning
Syphilophobia-an unusual fear of syphilis
Taphophobia-a morbid fear of tabes dorsalis
Tachyphobia-an abnormal fear of tapeworms
Tachyphobia-fear of being buried alive
Teciophobia-a morbid dread of tapeworms
Teractophobia-fear of monstrosities
Thalassophobia-an abnormal fear of the sea
Thanatophobia-an unusual aversion to death
Thassophobia-an unusual dread of sitting
Theophobia-an unexplained aversion to God
Thermophobia-an unexplainable fear of heat
Toenophobia-an unusual dread of childbirth
Tonitrophobia-an abnormal fear of thunder
Topophobia-a strange fear of places
Toxiophobia-an unusual dread of poison
Traumatophobia-a morbid aversion to injury
Trichophobia-an unusual dread of trembling
Trichophobia-an aversion to trichinosis
Trichophobia-an abnormal fear of hair
Tuberculophobia-fear of tuberculosis
Vacciniophobia-fear of vaccination
Veneriophobia-a fear of venereal disease
Xenophobia-an abnormal fear of strangers
Zoinophobia-a strange fear of strangers
Zolophobia-an unusual dread of jealousy
Zoophobia-a morbid dread of animals
 It should be obvious by now that if you are a New Jersey Art Director, and proud of your work, there is no real reason for not entering the New Jersey Art Directors 13th Annual Awards. "We have nothing to fear but fear itself" F.D.R. See enclosed forms for your entries and further information.



The last issue of U&Ic contained an article on straight lines by famous illustrators. Two, who are famous, but not punctual, submitted their efforts after we went to press. Here are the contributions from Dick Hess and Bob Grossman.

In keeping with our tradition of showing typographics that can be read either by standing on one's feet or by standing on one's head, we are reproducing this design which was brought to our attention by Cipe Pineles who saw it in a Chelsea, London, shoppe window. It is the logo for a line of men's haberdashery.

A French Postcard...is a French Postcard...is a French Postcard?



Picture yourself walking through the streets of Montmartre, looking up at teary, wide-eyed Keane children peering disconsolately out of gallery windows, breaking your heart, when a sleazy character slithers up to you wearing a beret, a black leather trenchcoat, dark shades, a cigarette dangling jauntily

from under a majestic moustache. He hands you a packet wrapped in a plain brown wrapper, with tobacco-stained yellow fingers. He says: "Voulez vous acheter les French Postcards?"

Right away, your sexual fantasies run amok and you begin to visualize lascivious, 19th-century French femmes, lying indiscreetly, on ornate chaises, undraped, with pubic hair judiciously retouched out. Tempering these fan-

tasies is the suspicion that what you're really going to get are pictures of the Eiffel Tower, the Arc de Triomphe, Notre Dame, Les Bateaux Mouche, etc.

Your fantasies overcome your suspicions, as you say to yourself, "What the hell, it's only six francs (\$1.50)!" You hand him l'argent, he hands you les cartes postales, and you slink off to the privacy of your hotel room, tear open the brown wrapper in a frenzy of sexual

excitement and anticipation and, lo and behold, revealed before you are twenty-six of the most luscious titillating characters you have ever laid eyes on.

Typographic characters. A complete array of fantastic art nouveau letterforms, from A to Z. You indulge yourself in a veritable visual orgy, forgetting completely your oft-quoted statement that type forms sink into obscurity when compared to the human female form.







That was the interesting version of how it happened. Now, for the truth. You look up ABC Libraire-Antiquaire, 36 Rue Richard-Lenoir, who is France's leading purveyor of art nouveau graphics, and spend hours looking through portfolios of the most magnificent 19th-century postcards. After much hassling, with promises to make them rich and famous through the pages of U&Ic, which they need like a hole in the head, you lay 250 francs (\$60.00) on them in exchange for the only complete set of art nouveau alphabet postcards in captivity. So they say. I say: "The next time you're in Paris leave Montmartre to the tourists and give my regards to ABC." H.L.



What's New from ITC?

ITC Bookman Light, Medium, Demi, and Bold are new typefaces from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and all other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.



ITC BOOKMAN LIGHT & *ITALIC*

ITC BOOKMAN MEDIUM & *ITALIC*

ITC BOOKMAN DEMI & *ITALIC*

ITC BOOKMAN BOLD & *ITALIC*

ITC Bookman Light

History has given us certain graphic classics that we hold in high respect not only for their dateless artistic charm but for their continuing power to stimulate and motivate.

In typographic circles Bookman is one of these classics but, like the brownstone, the time finally comes when it needs a thorough renovation to be useful to us here and now. Modern presses, modern papers, new ways to set type, new ease of kerning, tighter fit, contemporary weights – these are but a few of the important tools that have become commonplace since Bookman's first appearance years ago.

When Ed Benguiat undertook the task of updating Bookman, he did so with complete respect for the integrity of its original design. With perceptive discretion he intensified the original classic flavor, at the same time moulding into the shapes those important typographical niceties that would bring Bookman back to its rightful place in the graphic mainstream.

It is of considerable significance to note that, while the original Bookman text typeface has heretofore been available only in one weight of roman and oblique, the new ITC Bookman has been designed in four contemporary weights of roman, Light, Medium, Demi, and Bold, and is complemented by four newly created cursive italics.

Furthermore, in addition to the alternate characters that accompany each alphabet, a complete assortment of swash letters, in all weights of roman and italic, has been developed. These swash characters offer the creative user of typography a new dimension of design opportunities when using ITC Bookman for display and headline purposes.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890\$,:.?!

ITC Bookman Light Italic

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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ITC Bookman Demi

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ITC Bookman Bold

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ITC Bookman
Bold Italic

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	122																				

BY
GERTRUDE
SNYDER
WITH A LITTLE
HELP FROM
J.S.

Across

Down

This is a crossword puzzle mainly for people in and around the world of graphic arts. Of course this does not exclude others who may want to try their hand at solving it. They are bound to find some fun and may even pick up a bit of the in-terms along the way. In addition to whatever entertainment one finds there is the lure of fame, if not fortune, for successful solutions.

Here is one simple rule to follow: Those answers that require type definitions must be "comped" in the required typeface. At last count there were eight of that genre: 41, 61, 110, 112 across and 17, 18, 19, 91 down.

Caveat: We've made the questions oblique and gently mischievous. Answers in many cases will call for puns, abbreviations with a tricky twist here and there.

The successful solutions will be published in our next issue along with brief biographies of the puzzle unravelers. Success will be based on the correctness of all words plus the quality and accuracy of the typographic rendering. Neatness counts.

Send your solution to U&Ic by February 16th, 1976.

We wish you 2 four-letter words which have the same connotation as a four leaf clover.

- | | | | |
|------------|--|------------|--|
| 1 | When you work through the night, you finish here | 2 | Without this, no typesetting |
| 3 | First newspaper published in New York -1725 | 3 | Stories, but not old |
| 11 | Elementary, my dear Watson | 4 | "Wider, please" |
| 13 | It's done to type | 5 | Old-time auto |
| 15 | To hem and haw | 6 | Out-foxed the Audi |
| 16 | Greek female-person god | 7 | Meeting place for art and copy |
| 18 | "Open wider" | 8 | Last of the English letters |
| 20 | A type of yesteryear | 9 | One by one |
| 22 | Wide-open spaces | 10 | Carnese and Geismar |
| 25 | The high and low of it | 12 | Wrap-up for magazines |
| 27 | Kissinger no longer heads it | 14 | LP's aren't called this anymore |
| 29 | Photostatters know this | 17 | One of the wanted faces |
| 30 | His Ma is Bell | 18 | The Lullaby of Broadway |
| 31 | Graphic communicator | 19 | Thin is in |
| 33 | Rates a highball | 21 | Set everything else, not this |
| 34 | It makes more of a die | 22 | N's make it light up |
| 35 | An ornament, not type | 23 | Cost a lot |
| 36 | Adverb | 24 | Exactly as it is |
| 37 | Find in Column A and Column B | 26 | Not upper |
| 39 | These characters are fancy | 28 | Composer's modern magic |
| 41 | Gave us a Sans Serif | 29 | No charge for this |
| 43 | More than one page | 32 | Adverb |
| 45 | What deadlines must not be | 34 | Artist impressario |
| 46 | Weighs one hundred | 38 | Impressario artist |
| 47 | A measure for measure | 40 | Sometimes less is more |
| 50 | L'enfant de Cassandre | 41 | Spanish architect who left no stone unturned |
| 52 | Teachers belong to this | 42 | May be nearing its end |
| 53 | Truly | 43 | Camera-ready |
| 54 | Retouchers and engravers know this | 44 | One-man design think-tank |
| 55 | The older league | 48 | Belonged to Clara Bow |
| 56 | Copycat | 49 | Never enough time to do it this way the first time |
| 58 | Small town postal service | 51 | Bases of information |
| 59 | Free example | 54 | U.C. |
| 60 | Article | 57 | They all have characters |
| 61 | Everyone should have this type in 1776 | 59 | Things are seldom what they _____ |
| 65 | On de la Paix, you meet everybody | 60 | Carl who? |
| 66 | Promoted directly | 62 | Bodoni's wasn't golden |
| 67 | Fills an editorial blank | 63 | Behind every Mss. |
| 68 | The right hand doesn't know what this does | 64 | End of the month blues |
| 69 | Something to go in for | 70 | Lois knows it's a Greek holdup |
| 71 | Used to be | 72 | From one, Mary |
| 73 | More or less | 75 | Highly-paid, but not topless |
| 74 | Illustrators lean heavily on this | 76 | You don't have to be Jewish to work here |
| 76 | Billed and paid for before setting | 77 | Process color would rather be this than dead |
| 79 | He'd make an illegible ligature of them | 78 | Cousin of Trade and Mark |
| 80 | Venerable New York school, not for designers | 83 | Job hunter's caveat |
| 81 | Paper source (state) | 84 | We all make it |
| 82 | Preacher played the game | 85 | Supreme ruler |
| 85 | Your bulletin board could be made of these oak species | 90 | Dear and dead |
| 86 | Typefounder's rough edge | 91 | A famous Egyptian |
| 87 | Add "of," and problems go | 93 | First in the pecking order |
| 88 | Better check the art | 94 | The Long March had lots of them |
| 89 | Two-thirds of international designer's organization | 95 | Hamlet had trouble with this |
| 90 | Who scrambled the type? | 96 | What every AD knows |
| 91 | Between AD | 97 | Mightier than the sword |
| 92 | For emphatic typography | 101 | Letters grow from this |
| 95 | No trace of obscenity | 102 | ...say can you see |
| 98 | Delivered to the Hall of Fame | 103 | Prints take a bath |
| 99 | Kat? | 104 | Not the newest |
| 100 | East Coast ADC extravaganza | 106 | Alphabet |
| 104 | Gives you a choice | 107 | Part of musical alphabet |
| 105 | Sir Joshua Reynolds was a member | 111 | Pressman |
| 108 | Wider than a wide receiver | 113 | Not gross |
| 109 | Tricky suffix | 115 | Roman letter |
| 110 | Creator of a Bookman face | 116 | Editorial modesty |
| 112 | L&C Hairline | 117 | Not Northeast |
| 114 | Sometimes it's Gothic | 118 | Stamped on a cartoonist's idea of an idea |
| 118 | Doebler's principle | 119 | AD turned film-maker |
| 120 | Less space than wide-open | 121 | Not Southwest |
| 122 | Oldest living newspaper in U.S. - 1877 | | |

ATA Shops

Akron, Ohio

The Akron Typesetting Co.
37 North High Street

Atlanta, Georgia

Action Graphics, Inc.
1015 Collier Road, N.W.

Baltimore, Maryland

Maran Printing Services
320 North Eutaw Street

Benton Harbor, Michigan

Type House, Inc.
101 Hinkley, P.O. Box 707

Bloomfield, Connecticut

New England Typographic
Service, Inc.
14 Tobey Road

Boston, Massachusetts

Berkeley Typographers, Inc.
286 Congress Street

Composing Room of New
England
131 Beverly Street

Charlotte, North Carolina

Interstate Graphics Incorporated
129 West Summit Avenue

Chicago, Illinois

J.M. Bundscho, Inc.
180 North Wabash Avenue

Cleveland, Ohio

Frederic Ryder Company
500 North Dearborn Street

Columbus, Ohio

Total Typography, Inc.
901 West Monroe Street

Dallas, Texas

Bohme & Blinkmann, Inc.
812 Huron Road

Dayton, Ohio

Yaeger Typesetting Co., Inc.
177 East Naghten Street

Detroit, Michigan

Frederic Ryder Company
500 North Dearborn Street

Indianapolis, Indiana

Bohme & Blinkmann, Inc.
812 Huron Road

Kansas City, Missouri

Yaeger Typesetting Co., Inc.
177 East Naghten Street

Memphis, Tennessee

Graphic Arts, Inc.
3123 Chairman Drive

Miami, Florida

Wrightson Typesetting, Inc.
219 N.W. 24th Street

Minneapolis, Minnesota

Dahl & Curry, Inc.
50 Spruce Place

Montreal, Canada

McLean Brothers, Ltd.
1000 Wellington Street

Nashville, Tennessee

Typographics, Inc.
300 12th Avenue South

Newark, New Jersey

Arrow Typographers, Inc.
a Patrick & Highton Company
2-14 Liberty Street

New York, New York

Advertising Agencies/
Headliners
216 East 45th Street

Philadelphia, Pennsylvania

Walter T. Armstrong, Inc.
1309 Noble Street

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Davis & Warde, Inc.
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Paul O. Giesey Adcrafters, Inc.
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Rochester Mono/Headliners
360 North Street

St. Louis, Missouri

Master Typographers, Inc.
4404 St. Vincent Avenue

Syracuse, New York

Dix Typesetting Co., Inc.
1 Commerce Boulevard

Toronto, Canada

Cooper & Beatty, Ltd.
401 Wellington Street, W.

Winnipeg, Canada

B/W Type Service, Ltd.
61 Gertie Street

Brisbane, Qld., Australia

Savage & Co., Pty., Ltd.
36 Costin Street, Valley

Solna, Sweden

Typografen AB
Box 1164

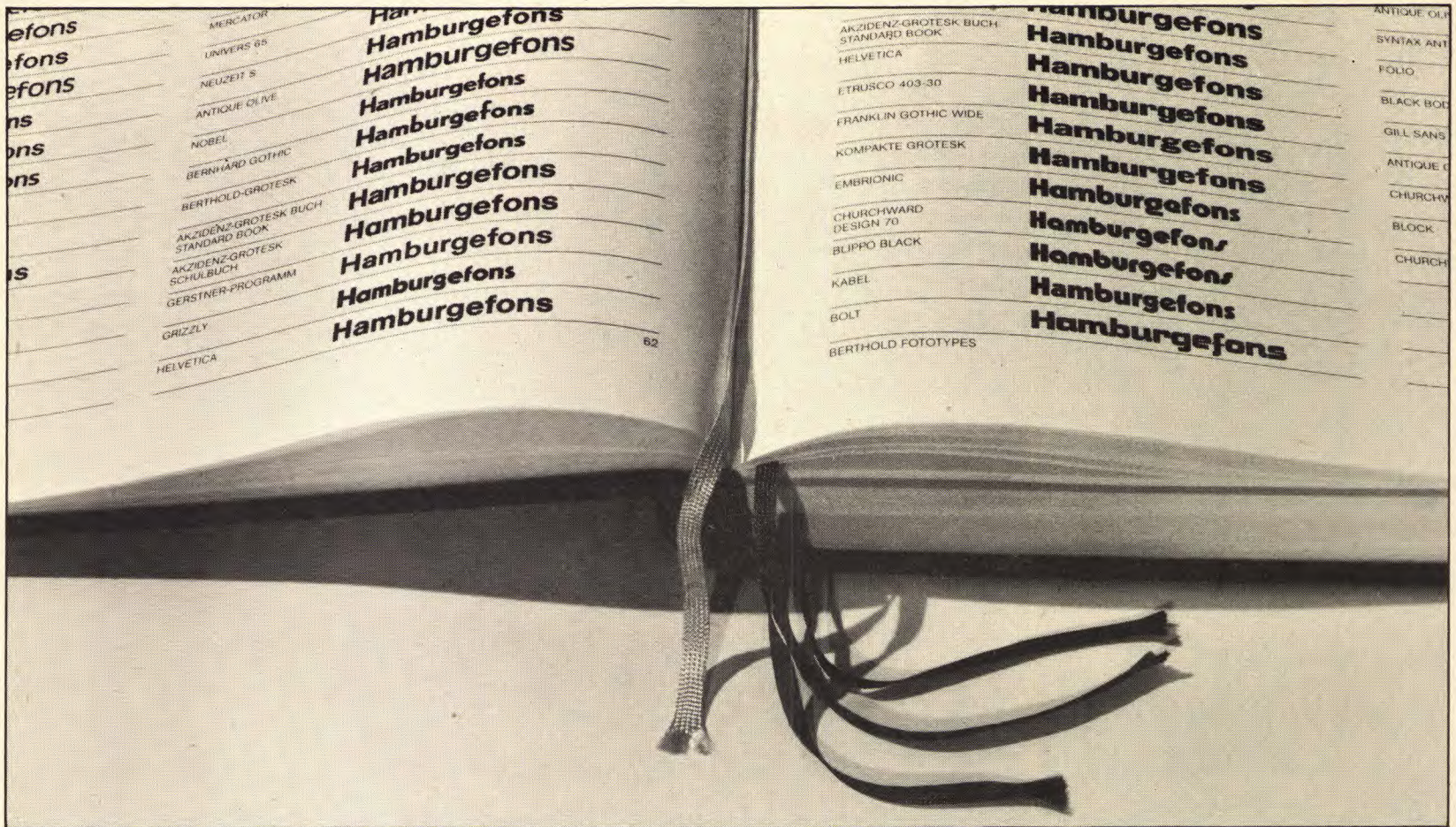
Headquarters:

Advertising Typographers
Association of America, Inc.
461 Eighth Avenue
New York, N.Y. 10001
Walter A. Dew, Jr.
Executive Secretary

PROMISES

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ATA is the Advertising Typographers Association of America



1200 Hamburgefons to go: \$39.95

Hamburgefons, if you're not hip to German type-foundry tradition, is the first word designed and found in a new type face.

Because it contains all the elements of a typical typeface character, it's very useful for making quick typeface judgements.

And now, in the unique Typewriter section of our new, 500-plus-page compendium of phototype faces — **Berthold Fototypes Edition 1** — we've made it even more useful.

We've arranged Hamburgefons samples by classification of typefaces, according to DIN Standards.

Humanists, Garaldes, and Transitionals are all together. Gothics have their own section. Inlines, outlines, and ornamentals are grouped. Lineals, graphics, didones, and scripts are shown separately.

If you are the type of designer who can't be satisfied with almost-right faces — if you have that unfortunately

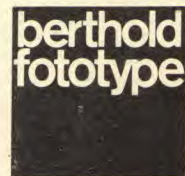
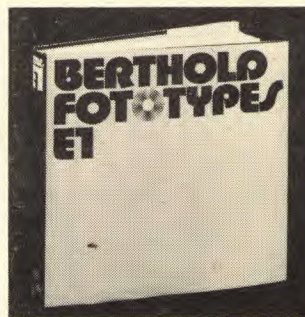
rare combination of sensitivity to the character of a face and the trained instinct to match the face to the task at hand — this section alone would justify having the **Berthold Fototype Edition 1** at your side.

At a glance, you see 50 to 100 related typefaces — the way you think of them. By feel. By color. By strength. By mood.

But there's more. Hundreds of 12" by 12" pages more. (250 pages of lexically arranged upper-and-lower case-with-figures alphabets, for instance.) Plus substantial sections of four line text samples. Over 350 ornaments and borders.

There's too much more, in fact, to cover here. You have to see this book, use this book, to realize what a help it can be.

So we'll let you try it, free, for two weeks. Just mail the coupon and we'll mail your book. If you're not convinced that this is the most useful single source of phototype faces you've ever seen, just send it back. Fair enough?



Berthold phototype Company

P.O. Box 430, 59 Willet Street
Bloomfield, New Jersey 07003

Send me _____ copies **Berthold Fototype Edition 1** at \$39.95 each. If I don't like it, I'll send it back and owe you nothing.

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Bill me

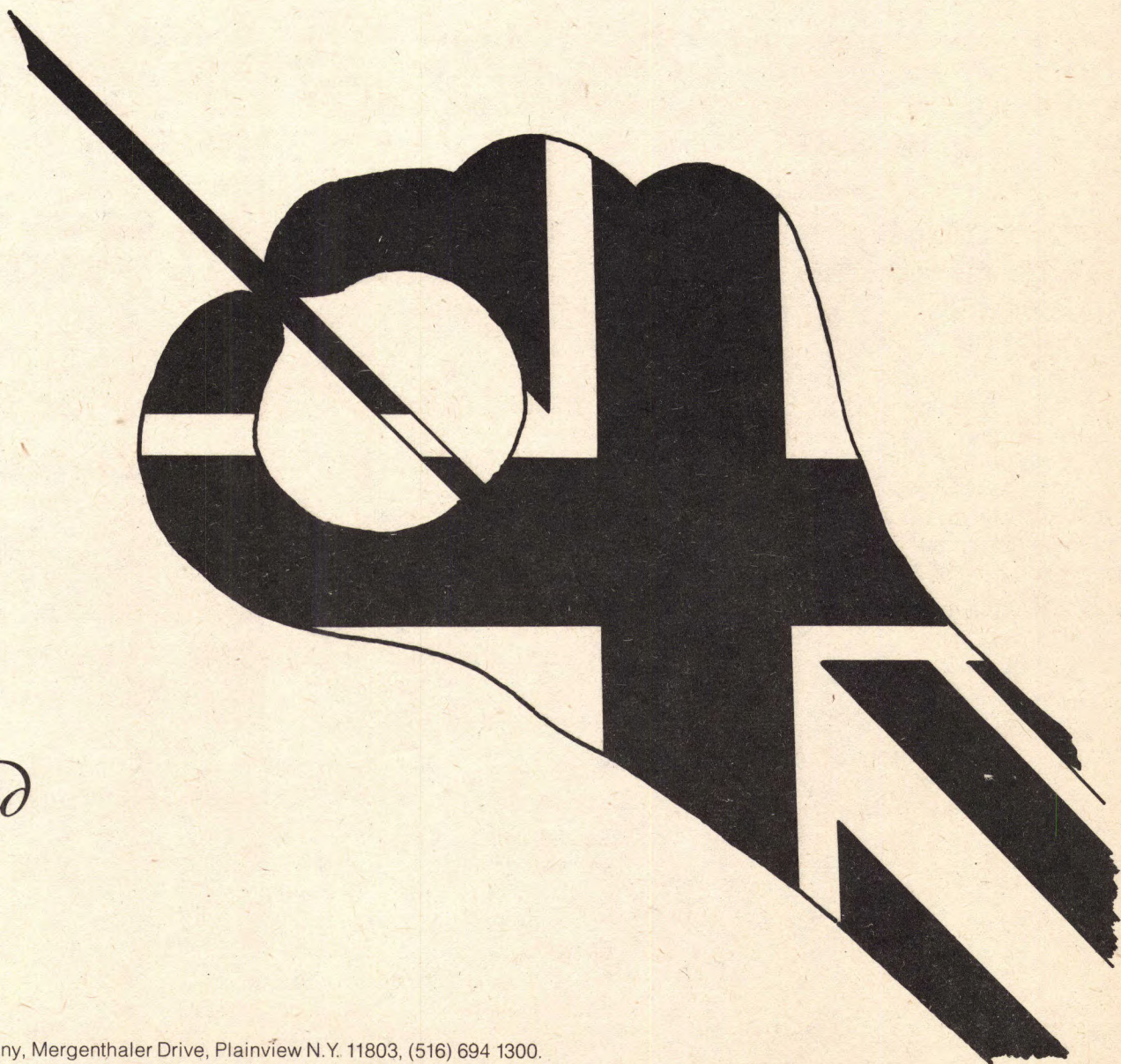
Bill my company

In 1776 Americans were shot for collaborating with the British.

*But to celebrate the two hundredth year of our independence,
Mergenthaler is proud to collaborate with the British
to bring you the "good round hand" that was the standard of commerce,
the lifeblood of our nation, then and now.*

*The script for '76
by Matthew Carter*

Snell Roundhand



THE MARKET RESEARCH
TOOK MONTHS.
THE LAYOUT AND PHOTOGRAPHY
TOOK WEEKS.
THE COPY AND POLISHING
TOOK DAYS.
NOW GET THE TYPE SET FAST.

ANY OLD WAY WILL DO!

Your product's position is perfect. The guy who came up with the concept must live right. Your research mavens have pointed to Fat City. The creative types made layouts crisp and bold: had artwork done that lives, wrote words that sing (not rum-da-dum-da-dum, but chick chicka chicka chick chick). The A.E.s presented it all with a logical rationale. Even the lawyers are happy.

And now it's the last possible minute. Just enough time's left to screw the whole thing up. To set type with wide open spacing. Bad kerning. Widows. Raggedy rag rights.

But it doesn't have to be that way.

You could have the ad set on an AlphaSette System.

You could choose from over 2,000 fonts, including the ITC faces.

You could get the kind of optically perfect type that has made AlphaSette the typographer's standard of quality.

And, your typesetter could deliver your beautifully set rush job on time because of all the automatic features built into the AlphaSette system. Features like automatic justification controls, automatic letter-spacing and kerning controls, automatic font mixing, and, just about, automatic anything.

Have heart. There's still time to get the next ad set right the first time. Ask your typographer if he has an AlphaSette System. If not, tell him to get one while you call the type craftsman down the street who has already seen the Alpha-light.

ALPHASETTE FROM ALPHATYPE

The people who still care about typographic quality

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Telephone: 312/675-7210

Liberty, Equality, Fraternity

The French are famous for a few things
 Freedom fighting, food, fashion
 Things like that

Things you can't do without. **Like Champagne & Meridien**
 Adrian Frutiger's popular French classic, Meridien
 Designed in 1957 for Deberny & Peignot
 A standard in France ever since

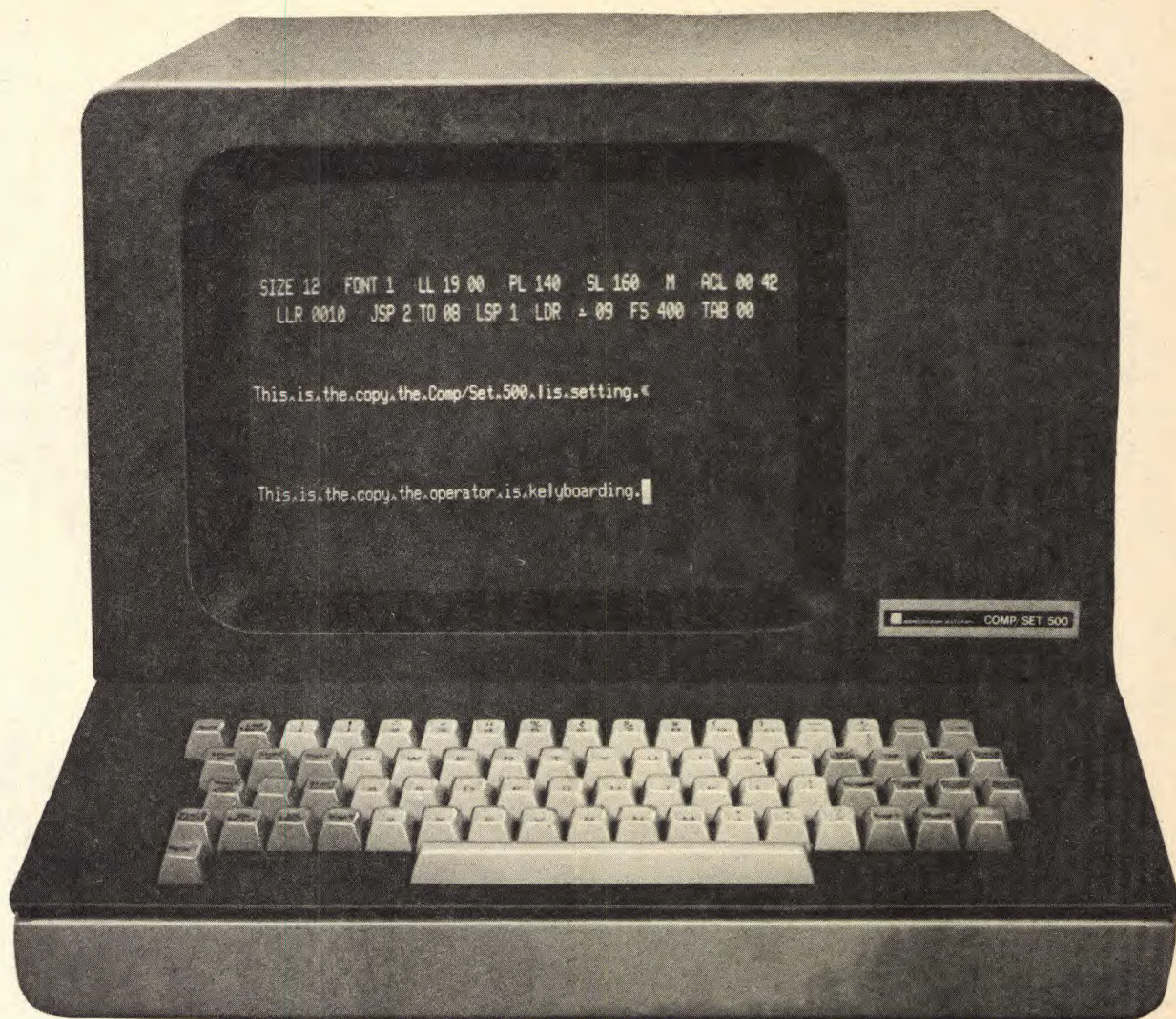
Meridien Regular Roman, Medium Roman, **Bold Roman**

*The Meridien typeface family,
 now available for all V-I-Ps, Linocomps, Linofilms, and Linotrons
 from Deberny & Peignot, part of the Mergenthaler Group.
 Mergenthaler Linotype Company, Mergenthaler Drive,
 Plainview, NY, 11803

Mergenthaler

an Eltra company

What you see is what you set.



Introducing the Comp/Set™ 500 direct entry phototypesetter, the low-cost* unit that's revolutionizing typesetting.

Check these outstanding features

- 4 fonts on-line
- disc change in less than one minute
- width programming built into type disc
- 33 sizes on-line
- 5½ to 36 point size range
- unlimited font and size mixing
- font and size selection from the keyboard
- all type base aligned
- 45-pica maximum line length in all sizes
- single key mortise control
- automatic white space reduction
- automatic and manual justification
- controllable word space values
- controllable letterspace values
- fail-safe overset prevention
- all commands displayed on screen
- automatic leader insertion
- leading to 99½ points in half-point graduations
- automatic last word delete
- complete correction ability on copy being keyboarded
- tab storage
- data storage

The Comp/Set 500 direct entry phototypesetter is the low-cost unit with big-machine power, versatility, and dependability, whose output meets the highest standards of quality.

The Comp/Set 500 is remarkably versatile. Four 112-character fonts on-line, 33 sizes on-line from 5½ to 36 point with easy keyboard selection. Complete font and size mixing, sophisticated formatting capability, and top-quality output mean there isn't a job the Comp/Set 500 can't handle well. High production together with low initial investment and low operating cost add up to a really exceptional machine value.

Versatile as it is, the Comp/Set 500 is remarkably easy to operate because it puts all the controls where they belong, right at the operator's fingertips on the simple, typewriter-oriented keyboard. All format data is continuously displayed on the big, easy-to-read screen, along with over 500 characters of copy. And there is easy correction ability on the copy being keyboarded. *So what you see is what you set!*

But to fully appreciate what the Comp/Set 500 can do for you, you really have to see it in action, and try it for yourself. Call your local VariTyper office or mail the coupon to arrange a demonstration.



***Lease payments as low as \$265
per month; subject to change.**

**All the type in this ad was composed on
the Comp/Set 500 phototypesetter.**



**ADDRESSOGRAPH MULTIGRAPH
VARI TYPER DIVISION**

11 MT. PLEASANT AVENUE • EAST HANOVER, NEW JERSEY 07936

- Please send full details on the Comp/Set 500
- Please arrange a demonstration of the Comp/Set 500
- Please send a type specimen booklet

name _____

title _____

company _____

address _____

city _____

state _____ zip _____

U&lc 75

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Do you suffer from the nagging limitations of common cold type? Does your old strike-on equipment cause annoying job congestion and give you that run-down feeling? Do you experience the headache of calculation, the irritation of double typing?

Well, now there's fast, fast relief for the symptoms of common cold type. The remedy is photocomposition from Compugraphic. And it's quicker, easier and more economical than ever before.

You get uncommon productivity with automatic justification, centering, ragged right or ragged left on the first and only typing. Without calculation.

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And you get uncommonly low price:

- Text composers start at \$3,750.
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So why suffer with common cold type when the sure remedy is so effective and so painless? Take the cure.

Contact Compugraphic today.



ExecuWriter Display
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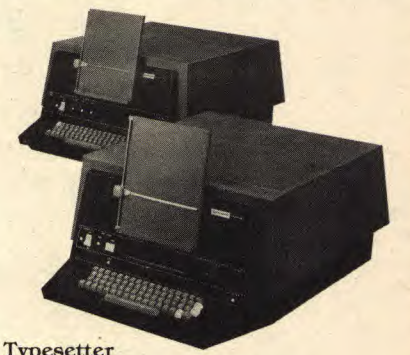
SALES AND SERVICE OFFICES: • ATLANTIC: 1901 North Moore Street, Rosslyn, Virginia 22209, (703) 525-1678 • NEW YORK METRO: 2 Pennsylvania Plaza, New York, New York 10001, (212) 736-4444 • SOUTH ATLANTIC: 2527 Lantrac Court, Decatur, Georgia 30032, (404) 981-9500 • CENTRAL: 527 West Golf Road, Arlington Heights, Illinois 60006, (312) 540-1140 • MID-AMERICA: 11503 West 75th Street, Shawnee, Kansas 66214, (914) 268-7400 • SOUTH CENTRAL: Carillon Plaza East, 13601 Preston Road, Dallas, Texas 75240, (214) 661-8940 • PACIFIC: 2908 Oregon Court, Building G, Torrance, California 90503, (213) 320-5780 • NORTHWEST: Centennial Building, 25, 102nd Avenue N.E., Bellevue, Washington 98004, (206) 454-9798.

SEND TO: Compugraphic Corporation, 80 Industrial Way, Wilmington, Mass. 01887

- Please
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 - Arrange a demonstration
- OR

Send a package of materials, including prices, tailored to my applications—text composition, headlines, area composition (heads and text set in place):

- Plant Description**
- In-plant facility
 - Government facility
 - Ad agency
- Current Composition Source**
- MT/SC
 - Other strike-on _____
- Typesetter
- Design studio
- Institutional graphics
- _____ Photocomp
- Purchased outside



Name _____

Title _____

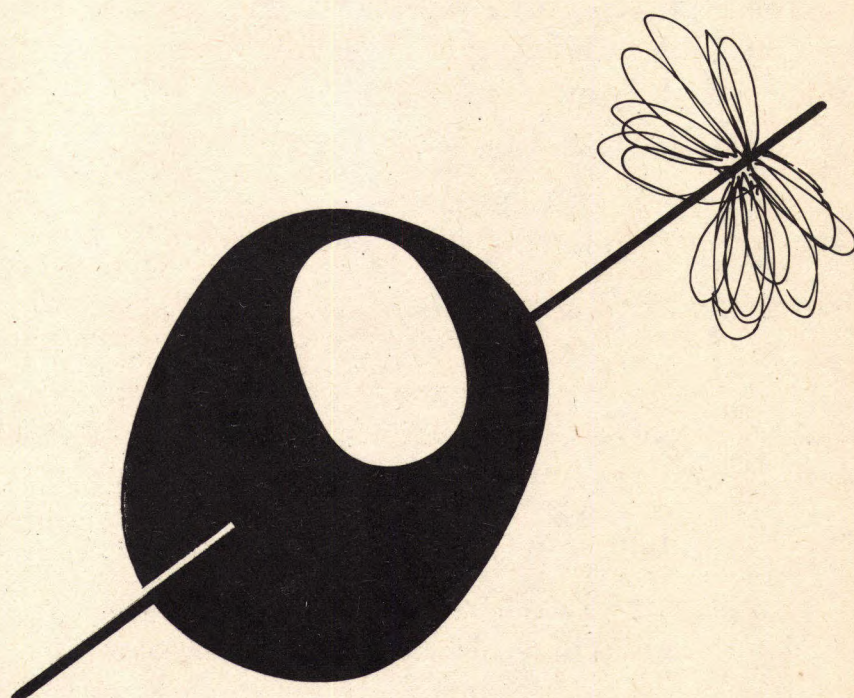
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Antique Olive*

**The best thing to happen
to an olive
since the martini.**



Roger Excoffon of Paris designed Antique Olive
for the Fonderie Olive, Marseilles, in 1962.

Antique Olive Roman, Italic, Bold Roman, Black Roman,
Light Roman and Compact Roman.

Which is a lot of Romans for a French face.

Now available for all V-I-Ps, Linocomps, Linofilms, and Linotrons,
from Mergenthaler, Linotype, Stempel, Haas.

*The Antique Olive typeface family
is licensed to D. Stempel AG by Fonderie Olive, France.



Mergenthaler Linotype Company, Mergenthaler Drive, Plainview, NY, 11803.

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Extra Bold

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OPQRSTUVWXYZ Æ Ø**
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&!£\$

CLOISTER BOLD

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MNOPQRSTUVWXYZ**
XYZÆØ
**abcdefghijklmno
pqrstuvwxyzæø**
1234567890
&!£\$β

FUTURA EXTRA BOLD

**ABCDEFGHIJKLMN
MNOPQRSTUVWXYZ**
XYZÆØ
**abcdefghijklmno
pqrstuvwxyzæø**
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GILL SANS BOLD

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pqrstuvwxyzæø**
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JENSON MEDIUM

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MNOPQRRSTUVW**
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pqrstuvwxyzæø**
1234567890
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JENSON EXTRA BOLD

**ABCDEFGHIJKLM
MNOPQRRSTU
VWXYZÆØ**
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pqrstuvwxyzæø**
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LE GRIFFE

*AAABBCDDEEFFGG
HIJKLLMMNOPPQRRRS
STTUVWXYZÆØ*
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llmmnnnooppqqrrrs
stttuvvwxyzæø*
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**ABCDEFGHIJKLMNO
PQRSTUVWXYZ**
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nopqrstuvwxyzæø**
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These ten typefaces
will be available from your
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Push Pin Studios have designed the first issue
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Send us the coupon
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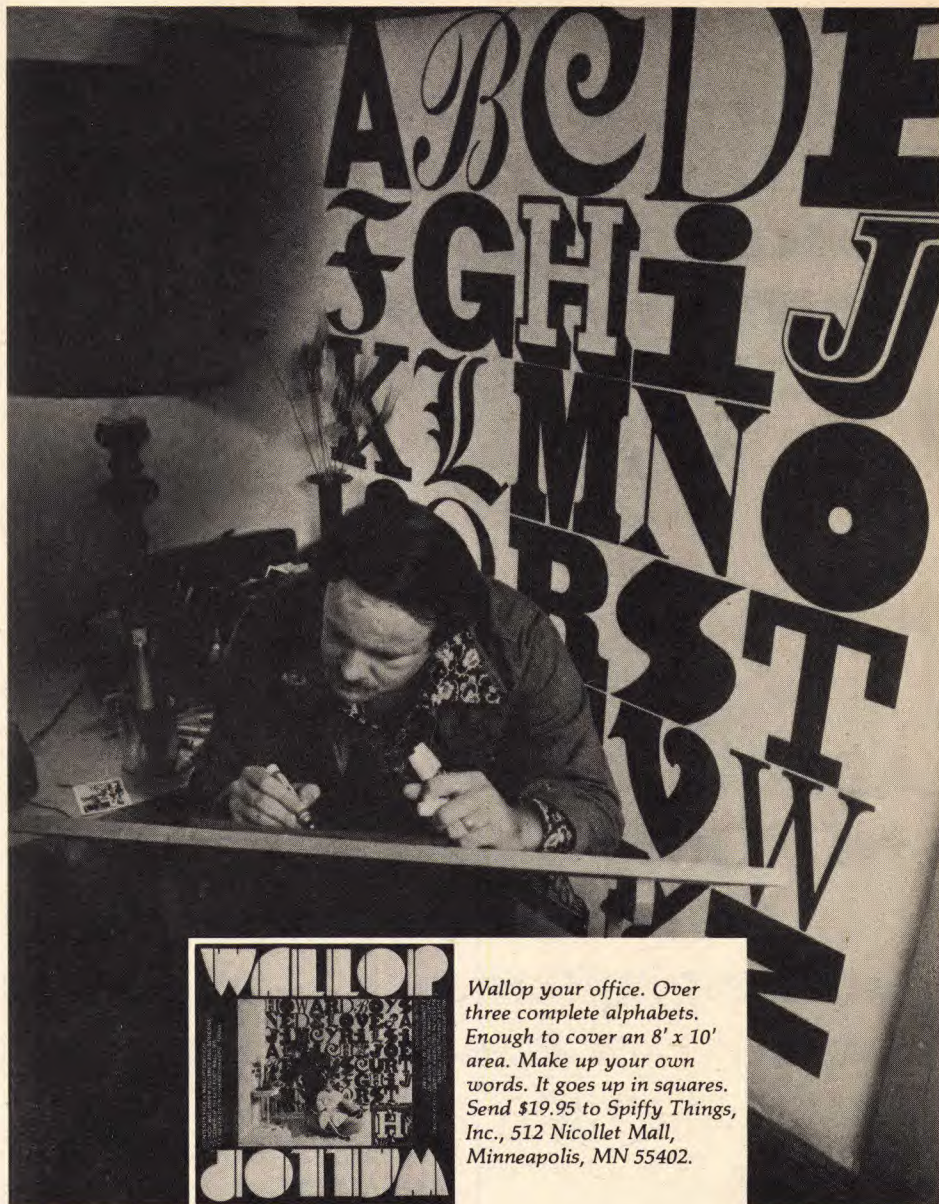
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fy(oi)
for
your
(typographic)
information

Specifying Type for Phototypesetting Equipment

Have you ever taken a piece of copy, patiently counted every character to be sure it will fit, and then sent it out to the typographer only to have it come back too long or too short? Well, if you have, you are not alone. Fitting type accurately for phototypesetting equipment is one of the biggest problems the designer has to face every day. The problem is not that phototypesetting equipment cannot set type accurately; they can and do. The problem is

that today there are dozens of companies manufacturing phototypesetting equipment and each company has its own version of most typefaces. This means that on any given typeface the x-height may be different, the weight may be different, and what is most important, the number of characters per pica may be different. Add to this the varying degrees of letterfit and word-spacing possible, and you can begin to see why you have to be extra-careful

when specifying type for phototypesetting equipment.

Therefore, before specifying type, check your supplier's catalog and character-count tables. If these are not available, then find out the kind of equipment the copy is to be set on. (Too often the designer will use a character count for equipment A when his copy is being set on equipment B.) Then, if you don't have a type specimen book for that particular piece of equipment, ask the typographer how many characters set to the pica. Then specify the type.

JAMES CRAIG

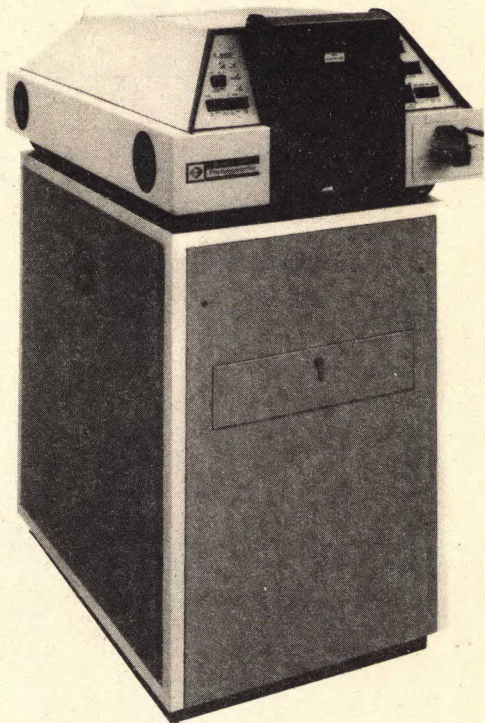
The dynamic phototypesetter

Pacesetter . . . constantly improving — in reliability, quality of output and its productive capabilities.

The evolution of the Pacesetter has been one of adaptation to user requirements. Initially it became the standard to which all second generation phototypesetters were compared, with its unequalled font/size ranges, mixing abilities, programmability and its reputation for "running the longest with the least maintenance." Today, there are 25 user-oriented models that fit all composition requirements and budgets, including those of the most discriminating typographer. Here are but a few of the more recent improvements that are standard or optionally available with the Pacesetter line to make it unsurpassed in productive capacity and output quality.

Compare the Pacesetter with any other phototypesetter . . . today.

Write or call for all the details.



Expanded Type Library - More than 1000 typefaces including the latest contemporary and royalty faces.

Standard and Segmented Matrix Discs - Now user has choice of standard 4, 8, or 16 font discs that never wear out or change character alignment; or individual 108-character segments for Mark 1.

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Reverse Leading - Up to 22 inches is standard on all models.

Send new Pacesetter brochure

Have representative call

Name _____

Firm _____

Address _____

City _____

State _____ Zip _____

Tel. _____



355 Middlesex Avenue
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Dymo Graphic Systems

Ad set in Dymo Graphic Systems' "Chelmsford" series.

fy(t)i

x-height

hpx GARAMOND

hpx BODONI

hpx CENTURY EXPANDED

hpx HELVETICA

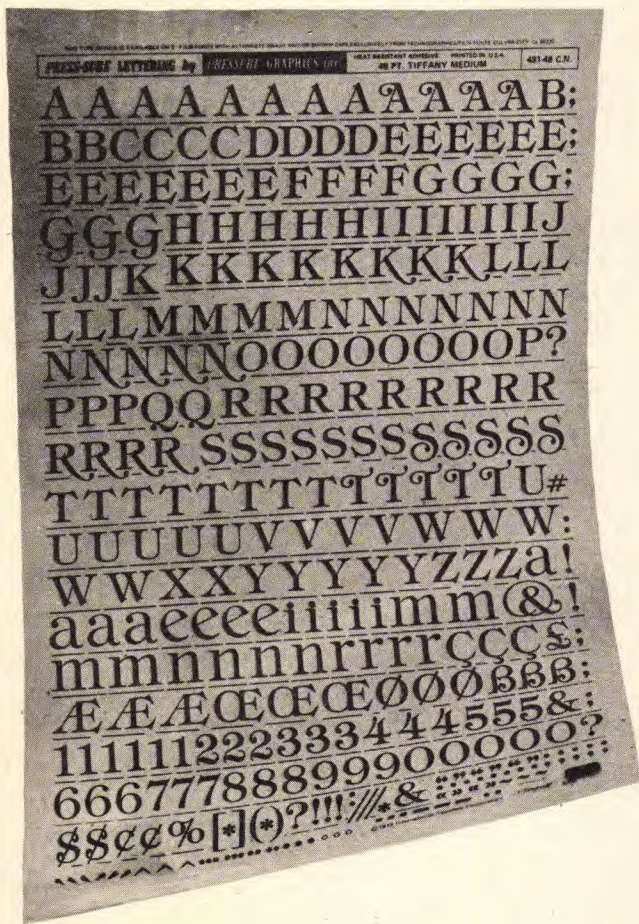
The x-height is the height of the lowercase letter exclusive of ascenders and descenders. Although this is not a unit of measurement, it is significant because it is the x-height of the letter which conveys the visual impact of the type size. The four samples set shown here are all 10-point, yet see how much smaller the Garamond appears in relation to the Helvetica. Furthermore, it is the x-height, along with line length, rather than the point size that dictates the proper amount of linespacing: the Garamond, with its small x-height, certainly requires less linespacing than the Helvetica, with its large x-height. One reason for the popularity of faces with a large x-height is that they permit use of a smaller size without sacrificing legibility or readability and thus enable more copy to fit a given space.

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Adapted from James Craig's **Production for the Graphic Designer**



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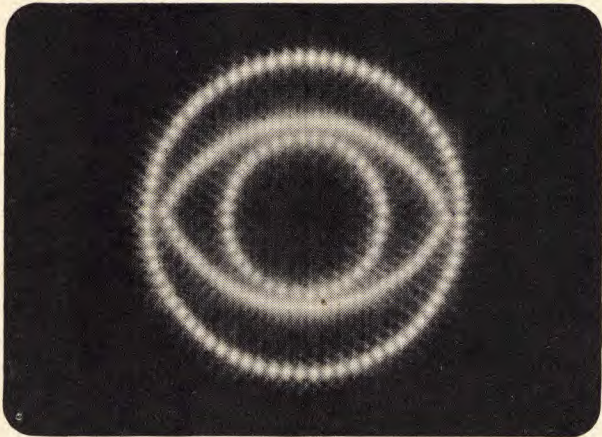
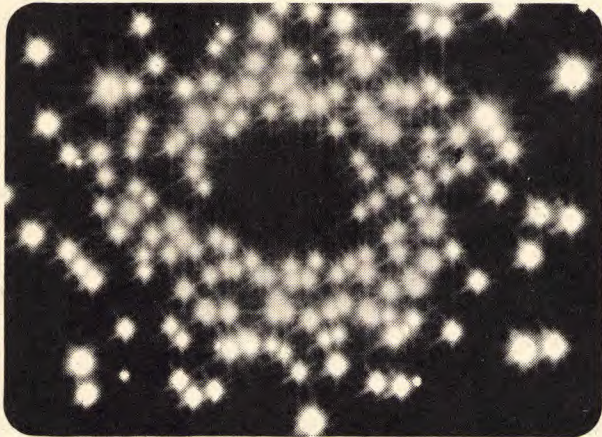
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Normal
Tight
Very Tight
Touching
TV Spacing

Letterspacing Display Type

The best way to get the letterspacing you want is to make an accurate comp showing the typographer exactly how you want each letter set. One quick way to do this would be to use transfer sheets. This way you can show not only which letters are to be kerned or set touching, but by how much. Unfortunately, there is not always time to make an accurate comp and, more often than not, instructions must be either written or spoken. In this case what is needed is a simple space guide showing three or four variations of letterspacing with a terminology that can be agreed upon by both designers and typographers. Of all the terms used today it would seem that the best candidates for a standardized letterspacing guide are: TV spacing, normal, tight, very tight, and touching (where desirable).

Using the above space guide will not only solve individual letterspacing problems, but it will generally improve communication between designers and typographers.

Adapted from James Craig's **Production for the Graphic Designer**



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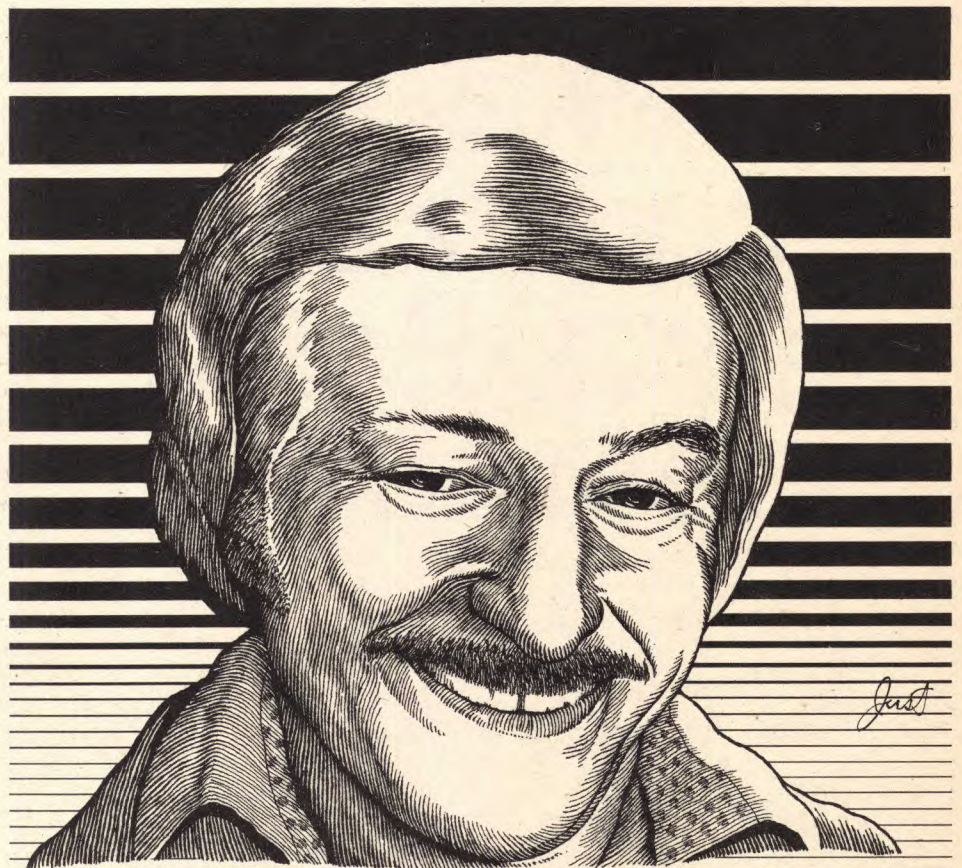
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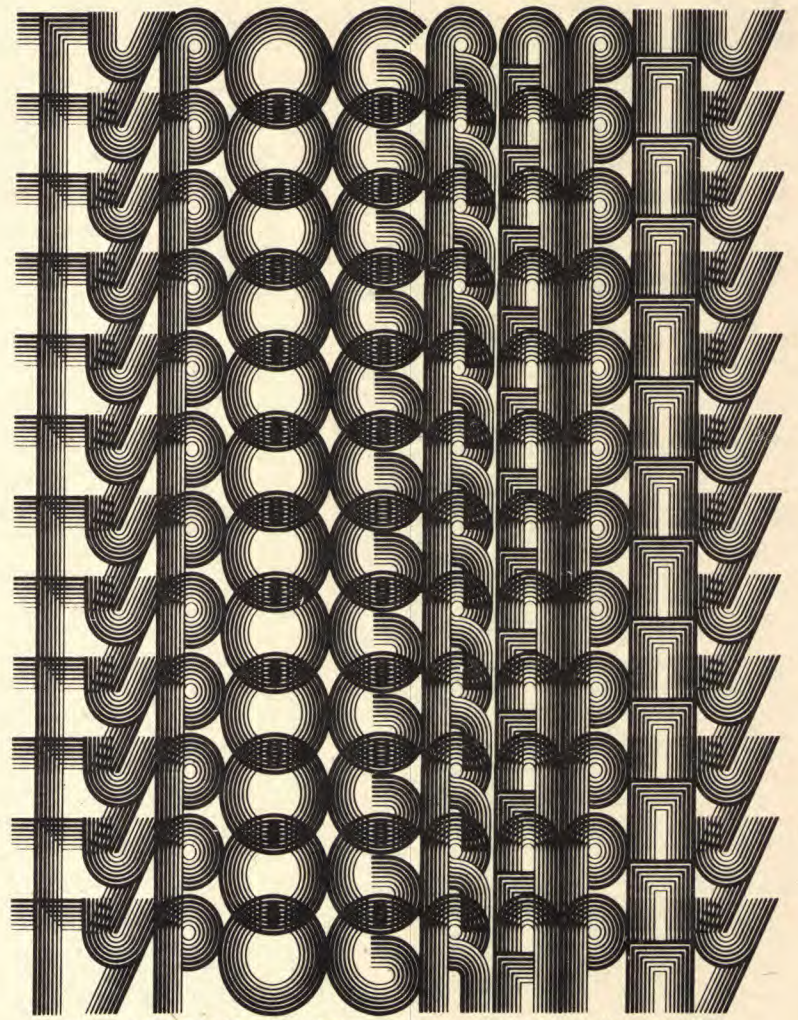
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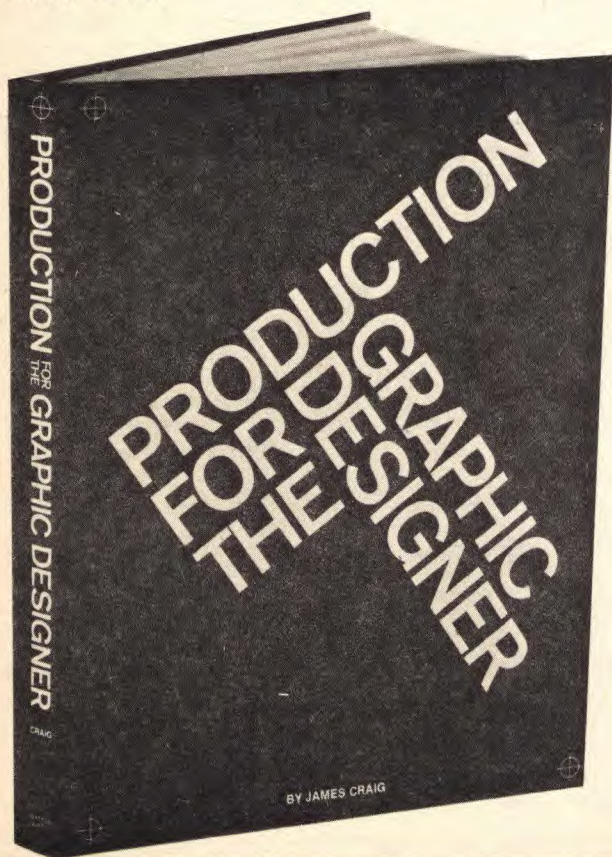
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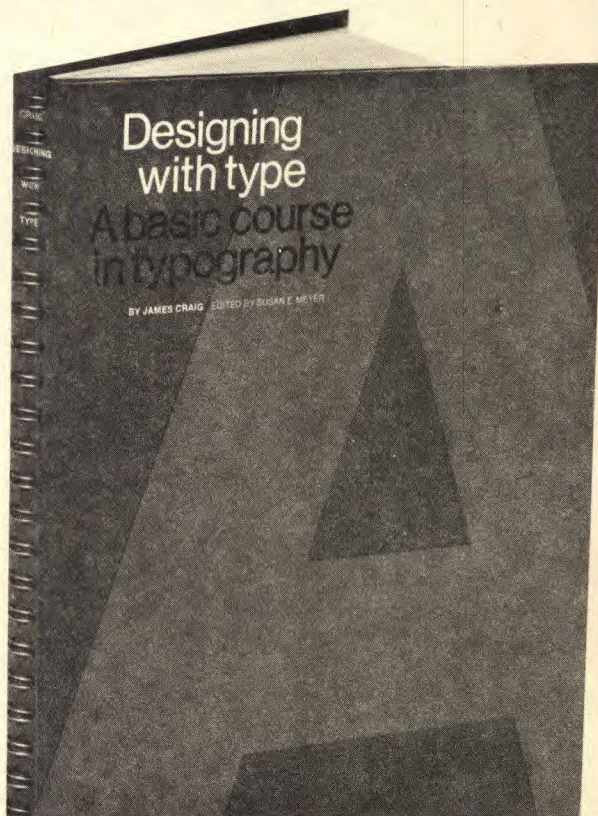
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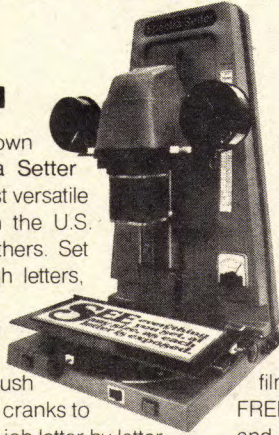
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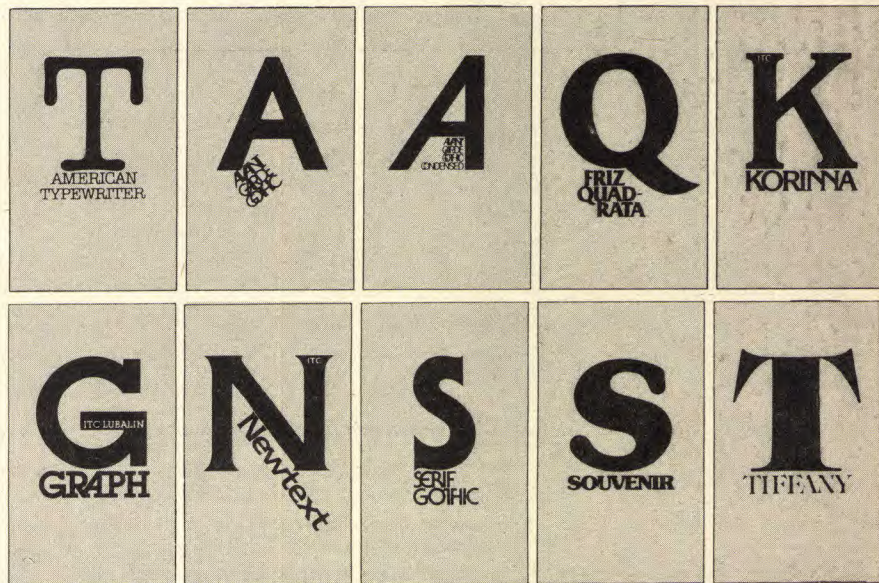
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